



Class PN1993

Book F5

Copyright N^o _____

COPYRIGHT DEPOSIT.

Scanned from the collections of The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record



FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

JANUARY

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

7-2
1941

Well Cover



COPYRIGHT, 1916,
BY LESLIE-JUDGE CO., NEW YORK

The Nerve of the Man!

10

Pennants for Movie Fans



FILM FUN, the magazine of the happy side of the movies, has made a collection of little felt pennants bearing the photographic reproductions of famous stars.

Twenty-four of these pennants—a full set—will be given away with each year's subscription to Film Fun for one dollar. Twenty-five cents brings Film Fun for three months with five of the pennants.

Film Fun tells you about the *laughs that never reach the screen*.

Striking pictures of the big features soon to be produced and intimate gossip of the profession told by the actors and actresses "between reels" bring the making of a movie right down to your own door.

If you want to become acquainted with the heroes and heroines you see on the film you can meet them, "at home" informally, in Film Fun.

The pennants—they are eight and one-half inches long—will make a pleasing decoration for your room and Film Fun with its amusing anecdotes, its photographs and its humor will be a welcome addition to your reading table.

Send in the Coupon Today.

F. F. Jan.
FILM FUN, 225 Fifth Ave., New York

I enclose.....Enter my subscription for (3 months) (one year) and send me the felt pennants as advertised.

Name.....

Address.....

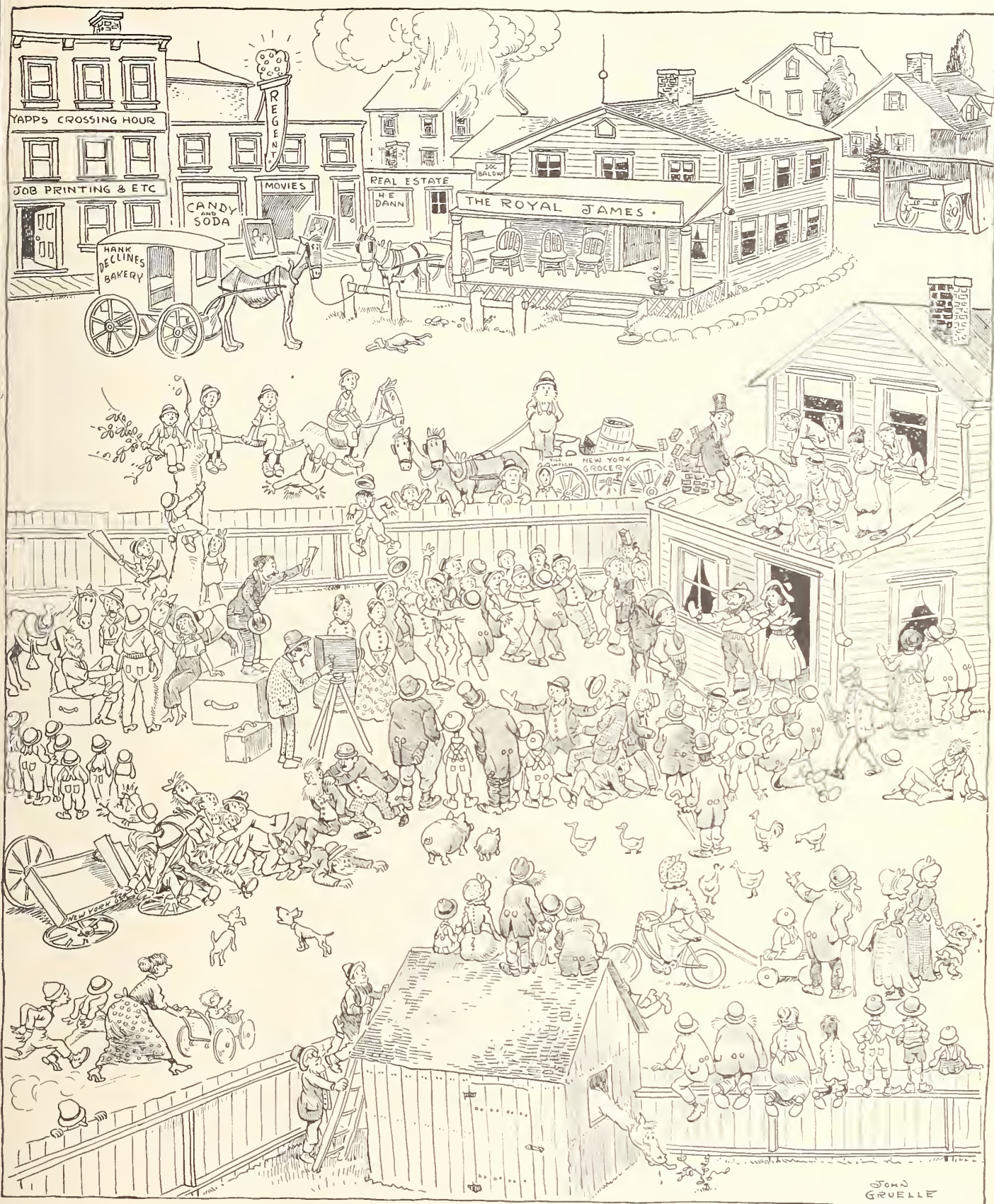
City.....State.....

Here are the Stars:

Charles Chaplin	Flora Finch	Jane Gail
Anita Stewart	Blanche Sweet	Mary Fuller
Earl Williams	Dustin Farnum	Marguerite Clayton
Lottie Pickford	Warren Kerrigan	June Keith
Francis X. Bushman	Francis Ford	Bryant Washburn
Richard C. Travers	Grace Cunard	Edna Mayo
G. N. Anderson	Billie Ritchie	Clara Kimball Young
Kathlyn Williams	King Baggot	Ruth Stonehouse

FILM FUN

One dollar a year. 25 cents for 3 months. Ten cents a copy



JOHN
GRUELLE

THE NEW MOVIE THEATRE AT YAPP'S CROSSING TAKES A LOCAL FEATURE REEL

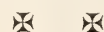


IMP COMEDY

PLUMBERS LUNCH THOUGH THE BATHROOM FLOODS.

Willie Pepper smashes a water pipe in the bathtub. They send for Slim Hoover (Victor Potel) and his plumber's assistant (Wan Duffy). The whistle blows before Willie is rescued.

hat. It was a new hat, and Victor hasn't been paying for expensive hats long enough to get used to the idea of seeing perfectly good money blow away like that. He was so naturally and so anxiously funny that the camera man unfurled his machine and took enough of the run to make several good scenes for a new play. He did not get the hat, which is altogether another story. For it was found by another film company and worn by one of the actresses in a competitor's play, which grieved Mr. Potel almost more than losing the price of the hat.



The Short Post

A student in one of the Eastern universities, going into a picture show paused a moment to let his eyes get used to the dim light before he could look for a seat, and rested his hand on the rounded top of a short post. To his surprise the post revolved, then tipped sideways, and two very white spots appeared.

"Say, mistah," said a deep voice, with a slight irritation apparent in its tone, "what for you white men keep puttin' yoh hands on mah haid? I ain' no pos'."



IMP COMEDY

"I'M A UNION MAN. LADY. WE DON'T WORK OVERTIME."

Mrs. Pepper (Teddy Martin) and her maid (June Bernoudy) plead with the plumbers to rescue Willie Pepper (Billy Mason), who is floating frantically about in the flooded bathroom. The plumbers refuse to work overtime, and Mrs. Pepper and her maid retrieve Willie through the transom with a pair of ice tongs. Then the plot begins rapidly to thicken.

His Face Is His Fortune

"THAT'S right," said Victor Potel, who boasts that he is the homeliest man in motion pictures to-day. "Me and Abraham Lincoln are in the same class when it comes to looks. My appearance used to annoy me considerable, and every occupation I followed brought more laughs than it did coin.

"So I concluded that it was folly to allow people to laugh at me for nothing. If they had to laugh, I'd make 'em pay for the privilege. I went into motion pictures, and for the first time in my life I found that my face was my fortune. It made money for me, and I've grown sort of fond of it on that account."

Mr. Potel is built on the long, slender, svelt type. He needs no grotesque clothes or grimaces to add to his fun—he is funny enough just as he stands. On a recent return from making an exterior film, Mr. Potel and his wife drove ahead of the camera car. Mrs. Potel thinks her husband is mighty good-looking and rather resents it when he calls himself homely. She was saying down the law to him as they drove, concerning a scene just filmed, and demanding that he retract his own statements as to his personal type of facial architecture, when her hat blew off.

Victor stopped the car and hit the high places chasing the



IMP COMEDY

WHEN WILLIE WENT WILD

Victor Potel, as Slim Hoover, valet to Hon. Willie, son of a duke, enjoys seeing his titled master being hazed by the habitues of a Western saloon, who put him through his paces.



UNIVERSAL

NO MORE MILKING FOR SAL

But It Wasn't the Life

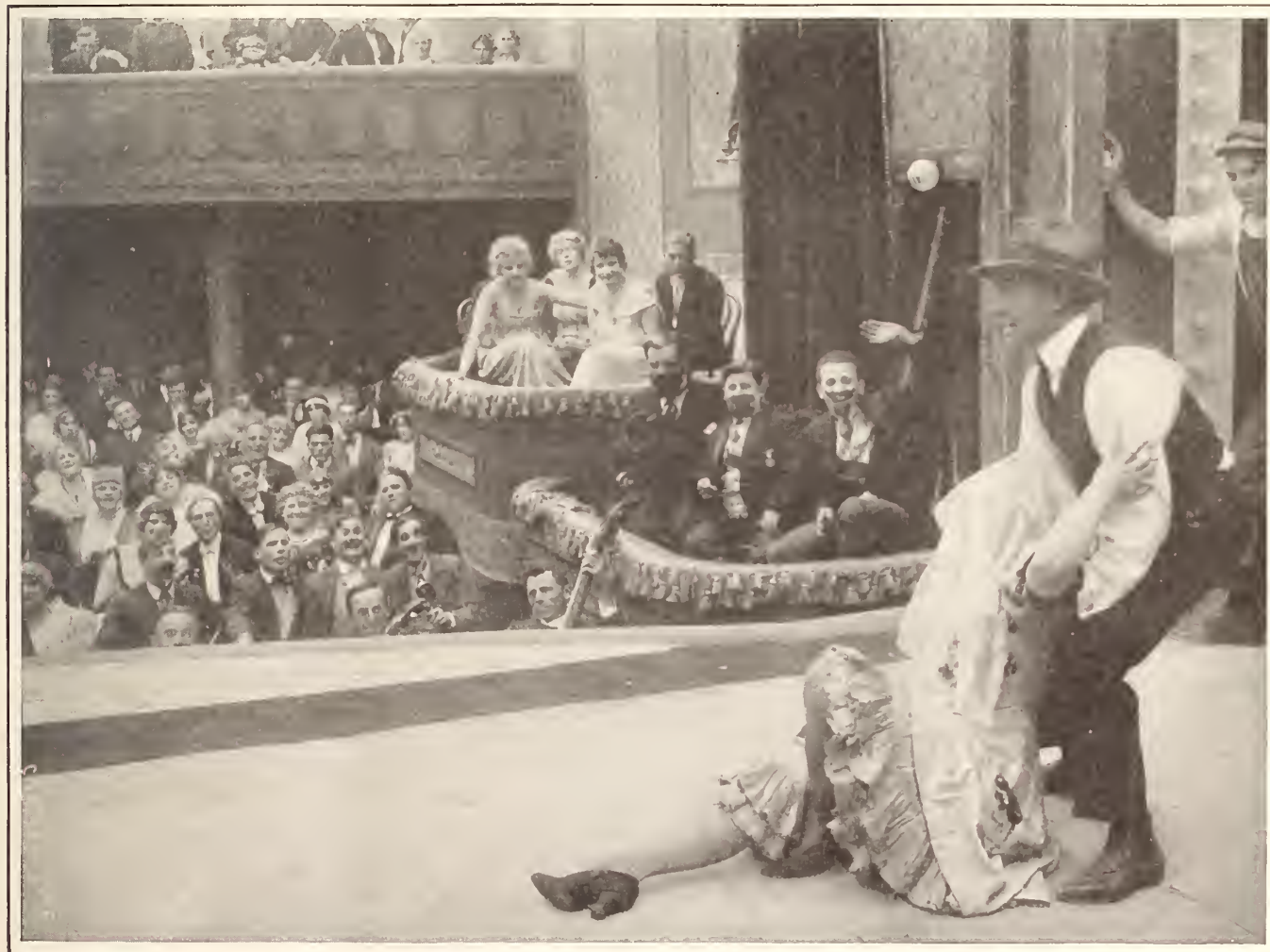
IN "Sal's Blighted Career," Edna Aug has a happy chance to prove her worth on the screen as a comedienne in a comedy by Lyons and Christie. Miss Aug is a scream from start to finish.

Sal, a simple country girl, sees a well dressed stranger offering positions on the stage to the pretty girls in the neighborhood. She goes to the city to seek a job as a leading lady. The best she can do is to get a job of scrubbing. In a moment of vanity she dons the beautiful gowns of the leading lady and then becomes tangled up in a kidnapping plot. When it is over, Sal is glad of her chance to get back on her job of milking the cows once more.



UNIVERSAL

SHE YEARNS TO ACT



UNIVERSAL

A DEBUT QUICKLY FOLLOWED BY AN EXIT.

Sal discovers that stage life is not the butterfly existence it has been represented to be. She dons the stage gown of the leading lady and faces the footlights, but to the delight of the audience she is assisted to leave by the stage hands.



FALSTAFF

THE NEW LEADING MAN IS TOO "UPSTAGE" TO SUIT THE FILM COMPANY AND THEY PROCEED TO "FRAME" HIM.

The One-Reel Comedy

IN "The Film Favorite's Finish" we have the cleverly told story of a leading man who comes into a film company that is like one big, happy family, but haughtily refuses to share in their camaraderie. He snubs the men and patronizes the women and becomes about as popular as a mouse at a lawn party.

The company decides that he must be taught humility. They frame up a deal by which he is induced to believe that Mrs. Van der Gordon, a wealthy society woman, has called upon him and offered him the use of her elaborately furnished country home during her absence in New York. Then the company notifies the police that there are burglars in the Van der Gordon house. The unhappy star endeavors to explain, but his explanations only serve to convict him.

Mrs. Van der Gordon returns and indignantly repudiates him. The authorities release him, believing that he is of simple mind—a belief indorsed

heartily by the Happy Family at the studio. They refuse to recognize him, and he returns to the farm in the country to quiet his sadly wearied nerves.

HENRY, THE HENPECKED HUSBAND

is forced to eat every reluctant meal hugely spiced with tartar sauce furnished by his shrewish wife. To her guests Hannah is a charming hostess, and only her husband knows of her temper as displayed in domestic scenes. Felix is a guest and a musical genius and falls violently in love with Hannah. Henry discovers him in the act of tying a rope about his neck, and the unfortunate Felix confesses that he is about to die because he cannot marry Hannah.

"Don't die," urges Henry, who recognizes a chance to get free. "Take her, old man."

Felix learns the truth about her temper and hastily makes plans for a hurried trip to Borneo. He does not want to fall heir to that temper. Henry relates the reason of Felix's departure and plainly indicates to Hannah that unless there is less talk and more smiles in that household, he will join Felix in Borneo.



FALSTAFF

HANNAH'S HENPECKED HUSBAND

Henry has every meal flavored with tartar sauce furnished by his wife,

A CUNNING CANAL BOAT CUPID

The canal boat Cupid is the cook, who sympathizes with the daughter of the boat owner, who by the terms of her uncle's will must either consent to marry a miserly second cousin or lose the fortune, unless he refuses to marry her. Gladys is in love with a handsome young man. The cook of the canal boat disguises himself as an ill-tempered woman, who uses strenuous language. He meets the second cousin when he comes to call and declares that he is Gladys and proceeds to push the suitor in the coal hole.

Gladys's lover hurries to the boat, in time to see the second cousin emerge, full of wrath and coal dust. He loudly refuses to marry Gladys, who falls happily into the arms of her lover, while the canal boat Cupid grins sympathetically and puffs contentedly at his pipe.



FALSTAFF

A CUNNING CANAL BOAT CUPID.

"You won't marry Gladys?" asks the lawyer.

"No, I won't," roars the second cousin. "I wouldn't marry her if she was the last woman on earth."



NATIONAL STUDIO

Miss Ormi Hawley, "The Navy Girl"

THE OFFICERS and sailors aboard the Atlantic fleet stationed at Newport last summer call Miss Hawley "The Navy Girl," because she was the only girl in the cast of "The Nation's Peril," the picture filmed by Director Terwilliger, of the Lubin Company, at Newport, when Secretary of the Navy Daniels loaned the use of the entire Atlantic fleet for the making of the picture.

"I was a regular boarder of Uncle Sam all summer, and I never had such a good time in my life," said Miss Hawley. "This was the last picture I had taken at Newport, by the way. I had just twisted this piece of tulle over my hat and was

laughing at one of the officers, when the camera man took it, just to spite me. Uncle Sam was a sort of godfather to the play, you know, and the navy all took such an interest in it."

The navy enjoyed the rehearsal as much as Miss Hawley did. Imagine yourself a young and beautiful girl with all those handsome naval officers dancing attendance all summer. No wonder she had such a good time!

In her spare time she learned all the nautical bag of tricks. She could shinny up a ladder as well as any sailor and was worthy of her sailor's hammock any time. The entire marine strength of the Atlantic fleet is shown in "The Nation's Peril."



EDISON

JEAN DUMAR, IN "HIS WIFE'S SWEETHEART"

Mrs. Whine is furious at her husband because he hates her dog and buys a drink to prove it. She packs her bag and leaves home. She takes a room at a hotel. Hubby follows her and gets into an argument with another man over supposed attentions to Mrs. Whine.

A Railroad Abbreviation

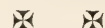
Two small newsboys were standing on the curb and watching with much interest a man with a stepladder, who was fastening a long canvas sign across the front of the photoplay theater on the other side of the street. The sign read as follows:

"Wed., Thurs., Fri., & Sat. See Geraldine Farrar in
CARMEN.

No Advance in Admission Prices."

"Chee!" exclaimed one. "I wonder what d' pitchers is about!"

"Why, ya poor simp!" scornfully replied the other. "Can't ya see frum d' name of it dat it's about some guys what worked on d' railroad?"

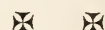


A Regular Roughneck

Charlie Chaplin was on the screen, going through some of his most popular antics.

"Mercy! isn't he vulgar?" said the girl beside me to her companion, as Chaplin scratched a match under his collar and lit a cigarette.

"Yes," said the other girl. "He's a regular roughneck."



Just Like a Woman

The heroine on the screen had just awakened and had donned a dressing gown, when the film broke. While the damage was being repaired, the audience waited quietly, except one impatient man, who arose and shouted,

"Just like a woman, taking all day to get dressed!"



EDISON

"HIS WIFE'S SWEETHEART"

It's tough when the fellow who breaks your heart piles it on by breaking your bones, too, and you are compelled to go back to your wife all dressed up like a prize cow and admit that your unfounded jealousy was the cause of it all. Raymond McKee, as Mr. Whine, has had a row with his wife (Jean Dumar) and objects to her ownership of a harmless dog. He suspects her of a flirtation and tackles the wrong man, who returns his attentions with interest. Whine is cured of his suspicions and of his distaste for dogs and goes home to beg his wife's forgiveness. He even consents to love the dog.



FAMOUS PLAYERS

MARY PICKFORD AS "MADAME BUTTERFLY"

Lieutenant Pinkerton meets the charming little Cho-Cho-San for the first time and falls deeply in love with her. She smiles shyly at the handsome American and hopes that the kind gods will decree that she will meet him again. It is hard to believe that the little Mary could so throw herself into the psychology of John Luther Long's classic as to so closely resemble a real Japanese girl, but she has done it. Her interpretation of the dainty, shy Cho-Cho-San was a surprise even to her admirers.



FAMOUS PLAYERS

A REAL JAPANESE-AMERICAN BABY

Cho-Cho-San lightens the long days of waiting for her husband, Lieutenant Pinkerton, by caring for her baby, who is one of the most unconcerned players in "Madame Butterfly," but who scores every time the picture is shown. Baby plays straight into the heart of every woman in the audience.

The Little Shadowy Cho-Cho-San

"THE LITTLE shadowy Cho-Cho-San suffers as only a real Japanese maiden can—in silence," says Mary Pickford. "I had not only the stage to compete with, but the opera standards as well; but I felt, after my study of the Japanese femininity, that the screen play is the best medium of all—the silent heartache. And so far as I know, the little Jap-American baby was the only one in the film who absolutely came up to plans and specifications at every rehearsal. He was so busy watching the queer scenes of the rehearsals, the lights and the motions, that he was almost too good to be true.

"There isn't much comedy in 'Madame Butterfly' naturally; but in the scene in which I wash the baby, we all laughed so much that it almost ceased to be a rehearsal and became just a baby frolic. When I was taking away the washcloth from his little hand and wrapping his plump little shoulders up in the padded kimono, I was much amused at the thought of how mad that child would be, twenty years from now, if he ever chanced to see that picture of one of his baby scrubbings."

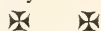
It was a memory of the happy little chap that remained with Miss Pickford in the rehearsal of the scene in which she watches by the window all night for her husband, when she has sighted his ship in the harbor. She could not get just the right touch of sadness, until Director Olcott went out and brought in an orchestra of four pieces and directed them to play the "Traumerie" just off stage. As she listened to the soft strains of music, she caught just the proper expression of wondering melancholy that is so effective in the picture



ETHELMARY OAKLAND, IN "THE HEARTS OF MEN"

A Youthful Star

YOUTH is having its day on the screen. Ethelmary Oakland, who played Amy Fisher in "The Hearts of Men," is only seven years old, yet she has all the tricks and the manners of the stage at her fingers' ends. For Ethelmary has had experience on the speaking stage as well as on the screens. After her rehearsals for "The Hearts of Men," she took an engagement with the Boston Opera Company in "Madame Butterfly," playing a Japanese child, and is said to be one of the most versatile child actresses of to-day.



A Three-year-old Leading Lady

MISS HELEN MARIE OSBORN is a leading lady with the Balboa Company, and if you wish to incur her severe displeasure, just call her "Baby Helen." Since she has been a leading lady, she demands to be addressed as "Miss Osborn." Both her father and mother play seconds to her leads, both at home and at the studio. Leon Osborn, her father, is the manager of her company, and her mother, better known as Babe St. Clair, plays the maid in the pictures in which Miss Osborn leads.

The wee leading lady played child parts so well during her brief engagement with the Balboa Company that the Horkheimer Brothers had a play written especially for her. She was quite content to be known as a baby until she learned of this, and since that time she arrives and departs and conducts herself generally with a dignity that convulses the company.

"Hello, Baby!" said one of the company one morning, picking up the wee mite to kiss her. "Gimme a kiss this morning."

Helen Marie hopped nimbly out of his arms and announced grandly,

"No lady 'lows such f'marity. Please 'dress me as Miss Osborn."

Miss Helen Marie Osborn, if you please, leading lady of the Balboa Company.

The Explosions of Elaine

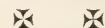
Sometimes the children interpret the leaders better than they know, as did the small boy who was eagerly gazing at every scene in the picture show one afternoon. Dimes were none too common with him, and he wanted to enjoy every moment of the picture.

At the close of a rather tame film a leader was flashed upon the screen. It read:

THE EXPLOITS OF ELAINE.

The small boy settled back in his chair with great content.

"Watch out there now," he said to his companion. "Here comes the Explosions of Elaine!"



A Grateful Cat

Viola Dana came into the Edison Studio one morning in time to see a stray gray cat being unceremoniously swept out of the door.

"No extras wanted to-day," said the office boy, with a grin. "Scat, cat!"

Viola rescued the feline and fed it some canned milk and gave it an old rug to lie on. Then she forgot the cat.

One morning, in rehearsing a play, she needed a cat and three kittens in her scene. They sent out to the company menagerie for the required number of cats. The keeper politely and regretfully told them there was nothing doing in cats.

Wait a minute—here's where the cat's appreciation of a good turn comes in.

When Miss Dana sank back in her chair and turned a despairing face to her director for sympathy at the paucity of cats, the old, original gray cat walked in the door, proudly leading a furry procession of three small kittens, each a replica of the mother. She led them to the feet of the little leading lady with a triumphant air that said as plainly as a cat can talk.

"Now, don't say I'm not grateful. Here's your cat family for your play!"

That is why you see a cat and three kittens in "Gladiola," the play in which Viola shares honors with her pet cat.



HELEN MARIE OSBORN



KULEE COMPANY

Margaret Gale Waiting for Rehearsal in "How Mollie Made Good"

MMARGARET GALE, a Kulee Film Feature Company actress, loves to feed her pet rabbit in the intervals between rehearsals. Her rabbit accompanies her to the studio each day. Miss Gale had a very happy medium in one of her recent pictures, "How Molly Made Good," in which a little Irish girl scoops her competitors and overcomes many obstacles in getting interviews with twelve celebrities of the drama. It was a new idea, cleverly executed. The six-reel play gives faithful details of the home life of the twelve actors and actresses, and Miss Gale, as the little Irish girl, "plays the game" with an

adroitness that wins her the sympathy of her audiences from the beginning. "Little Bunny's my mascot," says Miss Gale. "You read that story of Henry, the white rat, that Charley Van Loan wrote for some magazine? Corking story, wasn't it? Well, I feel the same way about my Bunny rabbit that Ham did about his white Henry rat. If I were to lose it—why, I'd quite playing in films, that's all. It isn't that I'm superstitious, you know—not exactly—but I certainly would hate to have anything happen to that rabbit." Now Mrs. Gale wants a play written for the rabbit.



A NEW FORM OF THE CHAPLIN CRAZE

In Ireland they term Charlie Chaplin the greatest cinema comedian in the films. The management of a picture house in Dublin held a competition for Chaplin imitators, of which there are hundreds. Each entrant was required to give an impersonation before a camera. When all had done so, the film was shown in the Dublin theater, and the audience was asked to pick the winner.

He Liked the Fighting Kind

BILLIE, four years old and an enthusiast for the Chaplin pictures, was taken by his father to see the pictures one afternoon. He saw Mary Pickford in "Esmeralda" and promptly went to sleep.

"Did you like the pictures, dear?" asked his mother, when he came home.

"Naw," said Billie, in sleepy disgust. "I don't like the lady kind; I like the fighting kind like Charlie does."

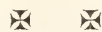


The Feet Were False

The two small boys who were seeing the picture shows for the first time marveled much at Charlie Chaplin and his performances.

"My!" said the younger. "Ain't that guy got big feet, though?"

"Shucks!" said the other. "Them feet's false, kid. Don't you know nothing?"

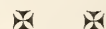


The Wrong Pictures

Little Eloise is sometimes left with her maidenly aunt while

her mother does her shopping. On the last occasion Eloise was behaving very badly, and her aunt, almost in despair, said, "Eloise, if you will promise to be good, I will take you to the stereopticon pictures to-morrow at the church."

"Huh!" said Eloise. "You don't need to think that I am going to be good just to see some lazy old pictures like they have at church. If you had said Charlie Chaplin pictures, we might have done business."



He's the Laughing Gas

In a Western town recently the manager of a moving picture parlor desired to be clever and placed the following sign in a conspicuous place in his theater:

THOSE NOT UNDERSTANDING OUR FILM COMEDIES
WILL BE SUPPLIED WITH LAUGHING GAS AT
REGULAR MOVIE RATES.

The people in the house were brought to an instant uproar, two evenings later, by an Italian among the audience, who arose suddenly and, after reading the sign, called out boisterously,

"Whata the matter? Getta the Charlie Chap. He supply you da gas."



THE WINNER OF THE CHAPLIN PRIZE

Those of the contestants who had already passed the test stood by to watch the newcomers perform. It was really more fun for them than for the unhappy contestant of the moment, as they were free to comment and to criticise.

"Keep Moving."

HARRY WATSON, of Bickel and Watson, is chief funmaker in "Keep Moving," a rollicking comedy on the slapstick order put out by George Kleine. He has a competent support, including his partner, George Bickel, Cissie Fitzgerald, Alma Hanlon and Tom Nawn, and between them they manage to keep events rolling right along all during the show. It is a five-reel comedy, and while it is uneven in spots, there are enough laughs to give one the money's worth during the picture.

Musty Suffer is a princeling of restless disposition, who yearns to see the world. He finds a lucky horseshoe, which brings him a fairy godfather, who changes him into an optimistic tramp and bids him roam the world until he is weary, under the name of Musty Suffer. He encounters burglars, police, mad maids and cheap lodging houses without impairing his curiosity or his sense of humor. His comedy is genuine and keeps one amused even during the long five-reel show. Watson does not try to hog the show, but gives every one of his support a chance for applause and appreciation, which is not usual, even in the motion pictures.



KLEINE

THE PRINCE HAS BEEN CHANGED TO A TRAMP

Musty Suffer (Harry Watson) seeks to satisfy his curiosity about the world and wanders happily about until he grows sleepy. He knows no limitations and walks into the bridal chamber of a beautiful home and proceeds to take a nap.



KLEINE

YOU SEE WHY HE SMILES IN HIS SLEEP.

His dreams are pleasant ones. Beer kegs follow him into his bathroom and make complete arrangements for his comfort while there. Anxious lest he waken before his thirst is quenched, Musty Suffer luxuriates in the cooling liquid that foams but does not materialize and exhibits a seemingly inexhaustible capacity.



KLEINE

"I'LL PUT YOUSE TO SLEEP, BO."

Musty Suffer tries a cheap lodging house, but complains to the attendant that he cannot sleep because his roommates snore. The attendant kindly offers to put him to sleep quietly. This scene always is sure of a laugh, though the humor is frankly of the slapstick variety.



LASKY-PARAMOUNT

"THAT HAMMOCK WAS NEVER BUILT FOR ME."

Victor Moore, as Chimmie Fadden, who goes West to meet the bad men of the plains, has varied adventures in unaccustomed traveling. The ethics and habits of the Pullman sleeper get his goat. But the bad men are tame compared with his friends, the gunmen of New York. Chimmie, with all his toughness, has a heart of gold and a fine sense of justice.



LASKY-PARAMOUNT

"NO, YOU DON'T! YOUSE GOT ME IN WRONG ONCE."

Chimmie is in love with the Duchess, maid to the daughter of a wealthy railroad president. But even when they term him the "Millionaire Kid," because of his reported discovery of a mine in the Western railroad district, he doesn't propose to have anybody "slip anything over on him." He has his own ideas of honesty and will see no friend injured.



LASKY-PARAMOUNT

CHIMMIE GETS IN THE WRONG BERTH

Chimmie is horrified to find that privacy in a Pullman can not always be assured. It is borne in upon him that it is extremely difficult to travel in peace and comfort on a modern transcontinental sleeper. Chimmie is used to the simple modesty of the Bowery and does not approve of the easy manners of the traveling public. He cannot tell the berths apart.



LASKY-PARAMOUNT

CHIMMIE DECIDES TO TAKE A SPECIAL EAST

Chimmie has had a lot of fun with the Westerners and returns East, where he is hailed as the "Millionaire Kid." Then he tumbles to the fact that his employers have formed a crooked deal and forces them to refund their ill-gotten riches. This can safely be called the best comedy of the winter. There is a bit of pathos occasionally that adds to the value of the picture.



FEEDING THE PORKER

The little piggy belongs to Ethel Teare, of the Kalem Company; but Ham offered to teach it to drink from a bottle, if Bud would furnish the music. The porker relished the milk.

And He Hadn't Asked a Single Question

Ten-year-old (looking up from FILM FUN)—Dad, I see that child actors are mighty popular in the motion pictures.

Grouchy parent (reading paper)—Yah; they can be seen and not heard. G'wan to bed, you!

Why Moving Pictures Appeal to Stage Stars

“LET ME tell you one of the reasons why so many actresses of the legitimate stage are crazy about screen work,” said Marie Dressler. “For one thing it brings them into an entirely new phase of life. They have to get up very early. No actress or actor was ever known to get up early, you know, unless it was to catch a train on a one-night stand.

“We often used to start out by half-past seven and never get back to the studio again until after seven at night. All day long we had been out in the open air, and by the time we’d get back to our hotels again, we’d be glad to go to bed by nine o’clock.

“We were traveling like gypsies from one wonderfully beautiful ‘location’ to another. All real actors are gypsies under their skins, you know. I know I am, and that is one reason why I love the motion pictures so and want to stay in them for the rest of my life. Of course in comedy work you have some ‘stunts’ put up to you once in a while that are a little hard on the nerves, and I’ve accumulated a number of bruises; but there was an awful lot of fun in making the picture. In one scene I’m supposed to be pushed through a brick wall. Naturally we built that wall with watery mortar, not expecting it to stick together very much. But something intervened, and we couldn’t take that particular scene on the afternoon the brick wall was constructed. The next day, when we came to filming it, we found the mortar had dried—and I want to tell you that it was a mighty hard brick wall that I was rammed against. Then by way of diversion they threw me out of a moving automobile, yanked me in the atmosphere on the end of a steel cable, made me roll under the open spigot of a barrel previously filled with molasses, jump from a bridge to a moving train, and then jump from the train into a box filled with feathers.

“But I love the photoplay, because it is creative; that is, every moment there is something new. Every moment we create—we build—we make something out of nothing. It is fascinating, and I hope that some day I may do something really worth while.



HAM FINDS CONVALESCING FROM THE SHOCK OF A BROKEN LEG AN EASY TASK

“You see,” explained Ham seriously, “It was this way. I stumbled over one of my shoes—honest, I did———and broke my leg. But convalescing wasn’t so bad at that. I had two of the prettiest nurses in the hospital to help me to learn to walk again and I found that life has its compensations, after all.”



CASINO

THE GUESTS AT "THE HOUSE PARTY" BRING THEIR JEWELS TO BE PUT IN THE SAFE.

John Carstairs (Harry Vokes) and his daughter Diana (Eleanor Fairbanks) invite a house party to search for the society burglar who has been robbing the wealthy homes in the vicinity. Jack Carstairs, the young son of the house, sees a

chance for mischief. He writes a warning of a coming robbery and the guests bring their jewels to be put in the Carstairs safe. Jack also writes notes to Hunter and Cadwallader, two guests and suitors for the hand of Diana, accusing them of the thefts.



CASINO

JACK HAS THE TIME OF HIS LIFE BAITING THE RIVALS.

He has pinned a note on their bedroom doors, warning them that a robbery will take place that night, and each of the lovers is suspicious of the other. Arming themselves, they lay in wait

for the society burglar, hoping to catch a rival in the act of burglary, in order to denounce him. Jack encourages each one to suspect the other and incites them to quarrel.



CASINO

JACK'S PLANS FOR MISCHIEF BEGIN TO BEAR FRUIT.

While his father sleeps, Jack loots the safe and conceals the guests' jewels in the pockets of the rival lovers. When the robbery is discovered, they endeavor to fasten the crime on each other. Worse than the accusation of having stolen the jewels

is the announcement that comes from Diana that she is engaged to marry a third suitor and will have no sympathy with them. Jack has had his fun, but gets a much deserved whipping afterward.

A Piano Finish

ALICE HOLLISTER, the Kalem leading lady, is a shark at tennis. On one of the last bright days of the late fall, she indulged in a game and managed to acquire a husky cold germ.

Screen actresses never have time to be ill, and Miss Hollister bethought herself of a family liniment that is said to have much virtue.

"Nothing like that liniment," she said. "Been in the family for generations. I'll be as good as new in the morning."

She was. In fact, she had a grand piano finish. She had to call for help to be peeled from the bed.

It seems a new maid had filled the empty liniment bottle with a shellac varnish, and Miss Hollister shone resplendent.

"Ah, well," she said philosophically, when she had been soaked out of her night clothes, "it cured the cold—and what more could one ask?"



KALEM
MARGUERITE COURTOT. IN "THE VENTURES OF MARGUERITE."

You'd never think, to see Marguerite Courtot in overalls, with a kitten under each arm, that her exclusive creations in the way of gowns are the envy of every other screen actress.



KALEM

ALICE HOLLISTER IS A SHARK AT TENNIS



FAMOUS PLAYERS

MARGUERITE CLARK. IN "THE PRINCE AND THE PAUPER."

We who laughed and wept with "The Prince and the Pauper" in our young days will welcome the release of Mark Twain's famous play upon the screen. Marguerite Clark will appear in the two parts simultaneously. The double exposure is always interesting. The camera trick is a clever one, and when Miss Clark appears on the screen as the Prince, facing

the tattered little ragamuffin as the Pauper, there is a scenic effect that cannot fail of giving a thrill, even in these times when the double exposure has become so common as to no longer excite an amazed comment. The Famous Players Company stars Miss Clark through the Paramount Pictures Corporation.



L-KO

GERTRUDE SELBY

Who was the leading lady in "September Mourning," a play that was almost barred by the National Board of Censors, because they thought Miss Selby was not sufficiently gowned in several of the scenes. You can judge for yourself.



L-KO

SKETCHING A BOVINE

Two impecunious artists, as hungry as they are artistic, are traveling in search of sketches and food. They sketch everything they see, and have many strange adventures. But the divine affatus is not in it with the urge for dinner.

A Censored Play

"SEPTEMBER MOURNING" on the screen caused almost as much sensation as "September Morning" on canvas. The censors objected to the costumes and to the lack of costumes. They refused to allow the film to pass, until it had been deleted, fumigated and recostumed.

There was considerable argument over the matter, and friends of both sides were called in to give expert opinions on the status of the play.

Opinions were about equally divided. Those who insisted that the film was not fit to be shown were met by a similar number of spectators who quoted "Honi Swat" and said no one with a clean mind could see anything wrong with the film.

"The picture is all right—it's funny and plenty modest," said half the bunch.

"The picture isn't fit to be seen," said the censors. "No right-minded person could sit through that play and say it was all right."

So there you were. You paid your money and you took your choice.

After a week or two of wrangling over the matter, they compromised. The censors cut out a couple of scenes that did not appeal to them, and the show went on.

You can see for yourself what the pictures—some of them—look like. And you can form your own opinions.



L-KO

SEPTEMBER MOURNING

An astonished little pickaninny poses for a revised sketch of an old idea and watches the progress of the sketch out of the corner of very bashful eyes. The artist dreams of fame and money while his puzzled model wonders what it's all about.



L-KO

A STARTLING MOMENT

The artists wander into the sacred precincts of a girls' school, just in time to see the pupils practising a folk dance. They are lightly but artistically clad, and the artists welcome the opportunity for wonderful sketches.

A CHANCE MEETING

By J. A. WALDRON

AMAZED, he came upon her. She sat on the massive trunk of a fallen tree. Her gun leaned against it. There was no indication that she had noted his coming. Her expression would have puzzled a physiognomist.

He placed his gun with hers, sat down a little way from her and coolly lighted a cigarette. The man who smokes cigarettes usually lights one in emergency.

"This is a happy surprise," he remarked.

"It's a surprise, all right," she replied, looking away from him.

"And, really, I'm glad you arranged it."

"Guess again," she replied, without changing attitude or expression.

"Then you didn't arrange it?"

"I understood that you were down South somewhere."

"But I came back unheralded. It's plain you didn't arrange it. Perhaps there may have been something in your memories of our association, in spite of events, that led you to this part of my estate—to the scenes where we have hunted together. I note you are wearing a familiar costume. Where is your game?"

"I haven't any game. I still close my eyes when I fire my gun. When I went hunting with you, it was for a purpose. I wanted to see what hunting was like, just as I wanted to see in other things the springs of action of the male animal. A study of the psychology of man."

"The male animal? The psychology of man? I hope you haven't pursued the study too!"—

"Why should you be alarmed? We are nothing to each other now. And you're all alike. A thorough study of one man gives a fair idea of all men."

"Let's get down to the present. It must have been in response to memories that you came here."

"Not exactly. As I've told you, I didn't expect to meet you here."

"Granted. But confess that you have memories of me that persist—at least some happy memories. I have happy memories of you, in spite of certain facts and of your strange ideas when we were married—your notions of the equality of the sexes and all that. Do you doubt that I really loved you? I'll put it in the present tense. And I have happy memories."

"Most men have happy memories."

"But didn't you love me once?"

"I'm not sure. You know my idea of love. On man's side it's an ephemeral affliction that has enslaved woman down the ages, leaving her miserable after his convalescence. Do you remember that I exactly foretold what would happen to us—some of the things that would happen? As I thought, we hadn't been married a year before you resumed some of your bachelor habits, though you had professed that permanent isolation with me would be heavenly."

"And finally you got a divorce."

"For cause."

"I'm sorry."

"I suppose men who are divorced are sorry for one thing or another. Most men are not made for monogamy. They are polygamous by instinct, if not by inheritance. They can point to the patriarchs as honored examples, and they secretly chafe at modern conventions."

"You are still a puzzle to me—and yet a charming puzzle. I never found out why you declined alimony."

"When I divorced you, I also divorced your money. To my mind the woman who accepts alimony condones the offense."

"But that's no way to look at it. I was anxious, knowing your circumstances after you insisted upon relinquishing everything I had given you—every plan I had made for

exigency—to provide some!"—

"It was unnecessary. An attractive woman—a clever woman—and you among others have called me both—if she keeps her emotional balance and maintains a clear head can get along anywhere."

"But isn't it possible that we may patch up certain differences? I'm just the same as when!"—

"That's the trouble. No. With all of its faults modern life has some compensations for error. Happily the courts—the laws—have improved upon the form, 'Let no man put asunder.' I never make a second experiment along lines that once have failed me."

"But you'll give me credit for!"—

"For a fancy reawakened. Yes."

"And you'll admit that, finding you here, I naturally supposed you might be thinking kindly of me, after all."

"Perhaps. And, really, I don't think unkindly of you." She rose as a man advanced from a group that had just come into view.

The newcomer bowed. "We're ready, Miss Bellamy."

"Miss Bellamy!" exclaimed the ex-husband.

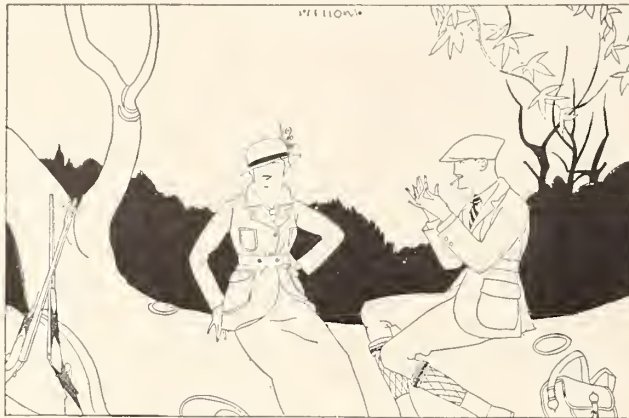
"Yes," she replied. "It sounds quite professional, don't you think? I'm to be a modern Diana in a motion picture."



"Not a Wink of Sleep"

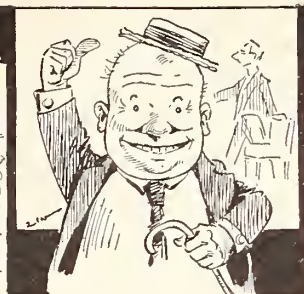
The loving young couple settled themselves nicely and went on with the interesting conversation they had evidently started on the outside. Several in the audience glared at them indignantly, but no one spoke until the unshaven man in the row in front woke up and turned around.

"Say, bo," he began, "can the chatter, will yer? You've woke me up twice since you come in."



Amazed. He Came Upon Her.

FILM



FAN



"SOME of these motion picture people make me sick!" snapped a clever little publicity girl, who came in and slapped her big envelopes full of pictures and clippings down on my office desk.

"Yet you look like a husky girl, too," I said. "From the looks of that lunch I saw you eating to-day up on Broadway, I would say you should be in a pretty fair state of health. What have the motion picture stars been doing to you now?"

"It makes me sick," she yanked out, ignoring my remarks, "to work for people who haven't any brains and never will have any brains! And then they want publicity, and your firm gives it to them and lets you do the work, and you get them press notices and write them up and make the public believe that they really are geniuses, and finally they come to believe their own press notices, and then they"—

"And then they invite you to lunch and give you the credit," I suggested.

"Wake up!" she said crossly. "And then they begin to be snobbish and treat you like the dirt under their feet and wonder why you don't bow down to your own fertile creation. And then their companies kick on the notices and complain that their actors and actresses are getting so uppish over the publicity that they want more salary and are beginning to exhibit temperament. That's all the thanks you get for making geniuses of them."

"Not all of them," I insisted. "I met two motion picture men the other day who have made good. One of them is a well-known director who has had his own company out. The other is a clothes model who soared upon the popular favor because of judicious advertising. The director invited us both to dinner. He suggested a little Italian cafe just off Broadway up in the Fifties, where the cuisine is unusually good. The actor turned up his handsome nose.

"I don't dine at those cheap places," he said languidly. "I could not afford to be seen there."

"Faith, my success does not depend on where I dine," grinned the director, "and I've known the day when the two of us thought we were in luck when we had the money to dine in this very cafe on Saturday nights. We put on a clean collar each and went down tickled to death to think we could afford to eat there. And that wasn't so many years ago that you've forgotten it, me fine chap, either. So don't try on any of those airs with me. They don't go. If you want to dine with me, you'll go where I say."

"And he went, too, by George!"



It was "Should Women Divorce?" that was being shown, and two girls in the aisle seats of one row were as good as the picture itself.

"This is the worst picture I ever saw," grumbled one, peering intently through her nose glasses.

"Well, I don't see why you say that. Don't men act just that way? Go off and stay half the night and come home stewed? Gee! I'd like to see him try to kiss me!"

"Ah, well, they don't all act that way. Anyhow, why don't she give 'im a chance? Can't you see he's reformed?"

"Well, how doe she know he'll stay that way? Say, ain't that a cute kid? Gee! Look at it! Ain't it a shame that he don't stay in that nice home? Say, I bet she makes a scene now! Gosh! Is she going to commit suicide?"

"Well, that girl gets all the best of it and causes all the trouble. Look at that other poor simp in love with the fellow. She looks like a dying duck on a frosty morning, don't she?"

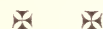
"Look! Her poor old mother's croaked! My Lord!"

"Come on! Let's go. This is where we come in."

"No, it ain't. Wait—see! Well, what do you think of that? She is kinda pretty, though, ain't she? But I don't think she loved that man she married. She must of loved the other one all the time."

"Yes, and didn't know it. Well, I don't know what I'd 'a' done, do you?"

"Well, I don't know, but I wouldn't done that. Let's go. We seen it all."



The Musicians' Union in Cincinnati have brought the motion picture business of that city into the limelight. The musicians have struck. That is, some of them have struck. The strike is aimed at the orchestrons employed by some of the smaller houses. The Musicians' Union object to a "one-man orchestra." They say it is taking the bread and sausages right out of their mouths. They demand at least a three-man orchestra in the motion picture houses.

The quality of the music is not attacked. It is the quantity that is so seriously considered. The Musicians' Union further demand that where an automatic piano be employed by any motion picture house, a member of the union be installed to watch it and see that it does not soldier on the job.

"Down with the orchestrons!" is the war cry of the musicians.

The motion picture managers met to solemnly discuss the action of the Musicians' Union. They agreed that what had never been in the mouth could not be taken from the mouth. They realized that bread and sausages come very handy in the mouth of a musician, but they pointed out wisely that as in the past no orchestras at all had been employed in the motion picture houses that are just opening up, the musicians really had no kick coming, as they could not lose a job they never had.

In the meantime the audiences throng to the motion picture houses in Cincinnati, never dreaming of the portentous blow that has been aimed at the musical programs of the screen drama. For as long as the audiences do not strike, the show may proceed.



It was Reuben Baskin's first visit to the city's motion picture show. He was very much amused at all that took place so vividly before him. Upon seeing the production on the screen of an auto race, Rube remarked,

"It do beat all how them autermobiles run! Down home to Swaysyville, it would be 'way above the speed limit to go so fast, by heck! and there wouldn't be a live chicken left in the whole county."



KING BAGGOT, HIS CAMERA MAN AND HIS PROPERTY MAN WATCHING A NEWCOMER TRYING TO DRINK FROM THE FAMOUS "DRIBBLING GLASS."

King Baggot, the Joker

IT SEEMS to be fairly true that men who play comic parts on the stage are serious in their private life, and those men who play serious parts are inclined to be jolly. This is true to a considerable extent of King Baggot, leading man of the Imp Brand of Universal Films. To say that Mr. Baggot is frivolous outside of his working hours would be far from correct, as he is noted as a very level-headed and serious-minded business man. At the same time he never overlooks an opportunity to put over a laugh on some one of his friends. He indulges in this practice mostly around the Screen Club, of which he is the founder. Not far from the club there is a store where all sorts of joker's material is sold, and Baggot is a star patron of the place. A search of his pockets at almost any time would reveal some sort of mechanical contraption for fooling somebody.

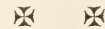


He has had considerable success with his famous "dribbling glass." He worked it around the Screen Club until every body in the place had fallen for it, so he changed the scene of its operation to his dressing-room at the Universal Studio. Baggot's dressing room is a very popular spot at the Universal Studio, and there is always a number of his friends visiting him. The "dribbling glass" occupies its place by the water cooler. It is an ordinary thin glass tumbler, with fancy frosted flowers on it. About an inch down from the top, hidden among the flowers, are small holes bored at intervals all around the glass. When a thirsty and unsuspecting individual endeavors to quaff a draught of the cooling water, it trickles down his chin and neck in a most peculiar manner. Few of the victims but fail to blame their own carelessness, and their efforts to hide the effects with a handkerchief while away many a dull moment for Mr. Baggot.

Howard Crampton, an actor in Baggot's company, has furnished said amusement several times. He fell for the dribble three times at the Screen Club before he was made acquainted with the habits of the glass. But he wasn't looking for it in the leading man's dressing room and got properly sprinkled the first time he came in to get a drink. Howard grabbed the glass with one hand and kicked it out the window with a very able

football toe, and that was the end of that "dribbling glass."

But human nature is forgetful. There were plenty more glasses to be had, and on the next day Howard hurried into Baggot's room to get a drink. And history repeated itself.



Why Boys Shed Teeth

Richard Stanton, a Universal director, has evidently forgotten that when he was a boy the fashion in teeth was exactly the same as in the present day dental circles. A gap here and there was the rule, rather than the exception, in the mouth of every boy in the gang from the age of seven to twelve.

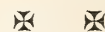
Director Stanton had weightier things on his mind than teeth when he was trying to find a little fellow for some scenes in "Graft." He picked a fine-looking boy for the part, who promptly and most delightedly reported for work. Stanton was congratulating himself on his choice until he saw the lad laugh uproariously at a comedian.

That laugh fired him. For two of his front teeth had departed, and none had yet appeared to take their place.

The director sent out an S O S call for boys. Five or six were brought in. They seemed to answer all requirements until the director ordered them to open their mouths. They were all toothless Tommies. Stanton collapsed. Three more boys reported, but he refused to examine their dining-room furniture.

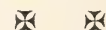
"I haven't the heart," he groaned. "Something tells me that there isn't a boy in California with more than five teeth to his name. Try the girls next."

So he passed up the boys and found a girl with Castled locks and put her in knickers. Suffrage in California may have its defamers, but in the second episode of "Graft" you will see a girl taking a boy's part because there was no male human being of the age of nine in California who had enough teeth to take the part.



Navy Recognizes Educational Value

Admiral Fletcher will have the picture of "The Nation's Peril" shown on all the training ships for its educational value. In the picture is Secretary of the Navy Daniels, with the Newport War College, Admiral Fletcher; Admiral Winslow, of the Pacific fleet; Captain Roger Welles, Lieutenant-Commander Frank Taylor Evens and Lieutenant Ernest Durr, of the Naval Training Station at Newport; Captain Hugh Willoughby, of the Naval Aviation Corps; Captain Newton and his staff, of the U. S. S. *Patterson*; Captain Fitch and staff, of the U. S. S. *Yankton*; Commander Watson, of the U. S. S. *Utah*, and Captain W. S. Sims, commandant of the torpedo flotilla.



She Liked His Act; But, Oh! the Clothes

Mrs. Jones gave her faithful cook a dime one evening and told her to go to the new picture of Chaplin around the corner. The next morning she inquired how Mandy liked the show.

"Yas'm," said Mandy earnestly, "I sho' laffed at dat man's actions; but, my goodness, Miz' Jones, who am dat man's tailor?"

NEWS NOTES

Motion Picture Company to Live in Lumber Camp



FEW SCENARIO writers seem to realize the importance of making their scripts to conform to the season in which they are to be put into pictures. Every scenario editor can tell stories of receiving in the merry springtime scripts which require the dead of winter to produce, with all the accompanying snowdrifts and icicles. It is equally irritating to receive, when good picture material is scarce, in the coldest days of winter, a scenario which demands the roses and foliage of June.

Donald Mackenzie, who produces Gold Rooster pictures for Pathé, is awaiting eagerly reports of heavy snowfalls in Maine.

He is going to put into motion pictures Fred Jackson's novel, "The Precious Packet," and the scenario has many scenes which are laid in a big woods lumber camp, with the ground covered with snow. His players, headed by Lois Meredith and Ralph Kellard, are afraid to be out of easy communication with him for even a few hours, for, like firemen, they await the call, only in this instance it will be the news that it is snowing in Maine. It will be a new experience for the charming Miss Meredith to eat baked beans and brown bread in a lumber camp as the guest of husky lumberjacks, and incidentally a new one for the lumberjacks to entertain a real Broadway star.



When Shirley Was in Command

Arthur Shirley, the Australian actor who is taking the lead in Thomas E. Dixon's "Fall of a Nation," has had his hands full trying to be a regular general. During one of the battle scenes he had two thousand men on the field at one time. One



of [the extras, who had been garbed as a sergeant, had been a soldier in the famous Tampa regiment that fought typhoid, instead of brown brothers, during the Spanish war, and was anxious to make a good impression. After leading his men on the field in rough formation, he approached Shirley with a formal salute and reported,

"Here is my company, general. We await your orders."

Shirley tried to return the salute, but handed out a lodge sign instead, and said hurriedly,

"Yours truly—no, I mean—you're welcome—aw, shucks! just leave 'em anywhere around till I need 'em."



Mary Anderson de Navarro

Mary Anderson de Navarro, better known as Mary Anderson, the greatest emotional actress produced by the American stage, will appear in motion pictures. She will provide both scenarios and acting in her new venture, which will be under the direction of Thomas H. Ince. As collaborator with Robert Hichens in "The Garden of Allah," Mary Anderson demonstrated her ability as a dramatist. In Mr. Ince's opinion the great actress is largely influenced to appear in public by means of the screen to reproduce for posterity her wonderful art.

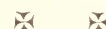
Government Ownership

Norway will undertake to make the picture business a national affair after this year. The government has decided to issue no more licenses, but to apply the profits of the films to the revenues to accomplish a reduction of the tax rate. Government ownership of picture shows would be a fascinating experiment. All of the present film business men would make a grand rush for the job of supervisor of motion pictures of Norway, while only one man could have it.



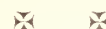
A Collection of Dog Teams

Rollin S. Sturgeon, the Vitagraph producer, has a truly wonderful collection of dog teams at Big Bear Lake, for use in his feature, "God's Country and the Woman." There is the John Johnson Siberian wolf-dog team which has won the Alaskan Derby for the last six years, led by the famous Kolma, a blue-eyed dog of prodigious strength and endurance. Then there is Captain Smith's full-bred wolves and several dogs belonging to the company.



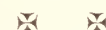
"The Girl and the Game" Serial

The Signal Company, headed by J. P. McGowan, the producer, and Helen Holmes, the star, is making the fourth of the big railroad serial, "The Girl and the Game," at the Pasadena Studios. This is going to be a corking and sensational serial, with some fine photography. The story is by Frank H. Spearman. McGowan has one or two trains chartered most of the time, and no expense is being spared to make this serial a record-breaking one.



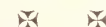
Stingeree

Stingeree is a series of twelve two-act epistles, written by E. W. Hornung, who has created a character that is to the Australian bush what his Raffles was to polite English society. Stingeree is an Englishman who endeavors to make society in general pay a heavy price for the wrongs it has inflicted upon him. He plans crimes, but heroically refuses to stain his hands with human blood. True Boardman plays the title role.



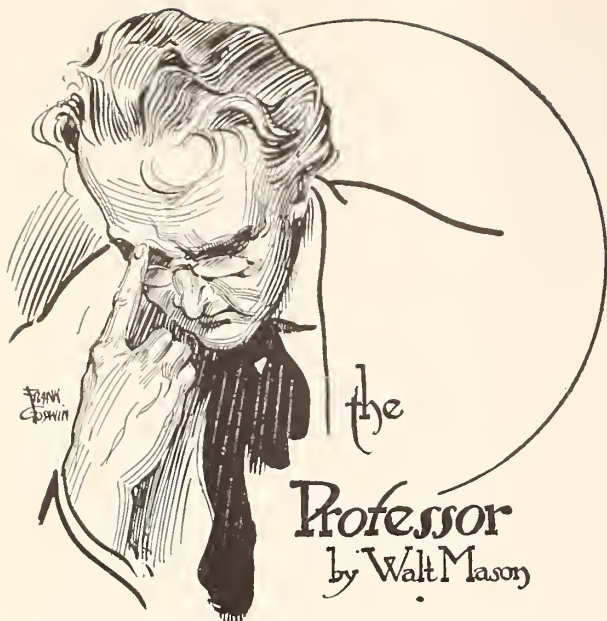
A Thousand Miles of Film

If you have seen the entire serial of "The Diamond from the Sky," you have seen one thousand miles of film, with 760,320 thrills to its thirty chapters. Keeping track of the diamond took a good deal of time for those who have followed its fortunes. One never could foretell with any degree of accuracy just which shell it was under at the time. But it always turned up in time to provide a thrill for another chapter.



A Regular Army

It is interesting to note that in "The Strife Eternal," a Mutual masterpiece, which is based on the life of Jane Shore, a favorite of King Edward IV of England, more than four thousand soldiers appear on the screen.



the
Professor
by Walt Mason

THEY call him the professor, this man of aspect wise; and he is the possessor of dreamy, soulful eyes. He leans, in graceful languor, beneath the chandelier, oblivious to the clangor of all the gossips near. His thoughts are doubtless busy with problems most abstruse, with themes so weird and dizzy, they'd cook a layman's goose.

"No doubt," I softly mutter, "his spirit roams some star; it's left this mundane gutter for shining fields afar. Among the constellations or riding Charles's Wain, it views the toiling nations with something like disdain. Oh, one can see by viewing his high and bulging brow, his mind is off pursuing some complex problem now!

"He may be a musician, and has within his ears—when he's in good condition—the music of the spheres. If I had proper data to make his standing plain, I'd find a grand sonata is forming in his brain. He has the taper fingers that get the keyboard's goat, the artist's hand that lingers on each caressing note. Perhaps upon the organ he plays a solemn air, composed some foreign morgue in by genius with long hair. Perhaps upon the fiddle he makes those fingers whiz. His talents are a riddle, but talented he is!

"That he may be a singer, I have a gentle hunch; he surely is a ringer for Ruffo and that bunch. So help me Dolly Varden, he has a singer's eyes! He may be Mary Garden or Melba in disguise. Oh, money, chalk or marbles I'd gladly bring along, to hear him when he warbles some good old jungle song!

"And yet in all this guessing I may be badly off, and that would be distressing. Perhaps this dreamy toff is famous as an artist; among the painting groups, I'll bet he is the smartest since Rembrandt looped the loops. He looks much like a painter, when once I view his style; his necktie's surely quainter than mine, by half a mile. He has a rolling collar and Van Dyck whiskerines, and doubtless not a dollar is hidden in his jeans.

"Perchance he is a poet; he needs a haircut bad, and doesn't seem to know it or hasn't got the scad."

The stranger then came to me, a-smiling by the yard; ere I could say, "Beshrew me!" he handed me his card. He drew it forth sedately, from pocket in his vest; I read it, rattled greatly, "All garments neatly pressed!"

Part of Wisdom

Crawford—You can't reason with a woman.

Crawshaw—I never try. It's much easier to jolly her.

A Moving Picture Scenario—The Uncertainties of Life

I.

BUSINESS office of Gayboy & Co. Jim Gladhand enters and asks Gayboy for the fifty dollars he owes him. Doesn't expect it, but is handed the money in crisp bank notes. Exits overwhelmed by emotion.

II.

Drawing-room of Miss Charmer. Gladhand, very much smitten, calls, determined to press his suit. Doesn't expect to be greeted very cordially, but is encouraged by Miss Charmer's smiles and is finally accepted. Exits very much agitated.

III.

Office of the *Highbrow Magazine*. Gladhand, who is a disciple of the Muses, enters with a "little thing" he has turned out.



THE GOLFER'S CAUSE

Lawyer—What are your grounds for divorce?

Client—Well, her stance is rotten, she pulls her drives, and she goes all to pieces in the rain.

Expects to be turned down, but after the manuscript is read is effusively treated by the editor and is handed a check. Exits with a fluttering heart.

IV.

Bachelor apartment of Jim Gladhand. Gladhand returns and finds a letter from a legal firm, informing him that an uncle, whom he has not heard from in ten years, has left him twenty thousand dollars in stocks and bonds, and directing him to call for the stuff at once. Puts letter down, much moved. Lights a pipe and lingers over the way things have been going with him, and is so shocked by all that has happened that he falls into a comatose state and dies as easy as falling off a log. Enter coroner, who delivers the verdict: Killed by kindness and good fortune. Curtain.

—Nathan M. Levy.



BASEBALL TERM: HANGING ON TO A LONG FOWL

Become Wonderful in Health—Wonderful in Vitality and Wonderful in Efficiency for Your Own Advantage Through Conscious Evolution.

Cells are wonderful beings. They are the creators of the plants, the trees, the fruit, the vegetables. They create the corn, the wheat, the apples. They are the creators of the rose, the lily, the violet and other flowers—they are the creators of everything living in the sea, they are the constructors of whales, sharks, porpoises and all fish. Through the activity of cells, the coral beds of the ocean are made. They are the creators of all animal life, they are the creators of you. They create your organs and the foundation of your mind.

Billions of cells are within your body working for you. They are remaking your heart, your lungs, your nerves, your digestive system, your muscles, your brain—in fact, they are busy constantly reconstructing your entire body. You will be a better human machine, possess a better body and mind if you cultivate these cells—if, in other words, you give your cells greater energy and a greater opportunity as well as a better and more persistent reason for improving every tissue, every organ and every part of your body.

Is not corn better when cultivated? Does not the farmer improve his wheat through cultivation? Is not fruit improved through culture? Are not flowers made more beautiful through conscious effort? Do we not have better horses and even better pigs through cultivation?

Since all of these things are true, it is also true and much more important that you can easily make yourself better through improving the individual units or cells of the body.

The Swoboda System, through applying the principle of Evolution to the cells of the body produces new human beings, new and better hearts, new and better lungs, new and better brains, and, therefore, keener and more efficient mind.

What Others Have to Say:

"One year ago I was an old man at forty; today I am a youth at forty-one. I must state that the principle of your system is the most scientific, and at the same time the simplest I have ever heard. You do not misrepresent one single word in your advertising."

"Just think of it, five weeks ago I was ashamed of my physique; today I am almost proud of it. I am delighted with Conscious Evolution."

"Fourteen years ago at the age of 63 I was an old man; today at the age of 82 I am the marvel of my friends; I am younger than most men at 40. Your system gave me a new lease on life."

"Last week I had a reading of my blood pressure, and was gratified to learn that it was fully ten points below the previous reading. This was a surprise to me as well as to my physician, who did not believe that my blood pressure could be reduced because of my advanced age."

"Doctors told me I had hardening of the arteries and high blood pressure. They advised me against exercise. Conscious evolution reduced my blood pressure and made a new man of me."

"The beauty of your whole advertisement is that every word of it is the truth. Your system is the most wonderful in the world; it gave me new energy, strength and life; in other words, it made a new man of me. I have been an advocate of your system since the first day I used it; I have withstood a mental strain during the past year which would have broken my health had it not been for your system."

"Can't describe the satisfaction I feel."

"Worth more than a thousand dollars to me in increased mental and physical capacity."

"I have been enabled by your system to do work of mental character previously impossible for me."

"I was very skeptical, now am pleased with results; have gained 17 pounds."

"The very first lessons began to work magic. In my gratitude I am telling my croaking and complaining friends, 'Try Swoboda.'"

"Words cannot explain the new life it imparts both to body and brain."

"It reduced my weight 29 pounds, increased my chest expansion 5 inches, reduced my waist 6 inches."

"I cannot recommend your system too highly, and without flattery believe that its propagation has been of great benefit to the health of the country."

"My reserve force makes me feel that nothing is impossible, my capacity both physically and mentally is increasing daily."

"I have heard your system highly recommended for years, but I did not realize the effectiveness of it until I tried it. I am glad indeed that I am now taking it."

"Your system developed me most wonderfully."

"I think your system is wonderful. I thought I was in the best of physical health before I wrote for your course, but I can now note the greatest improvement even in this short time. I cannot recommend your system too highly. Do not hesitate to refer to me."

"You know more about the human body than any man with whom I have ever come in contact personally or otherwise."

"Your diagnosis and explanation of my brain trouble was a revelation to me. I have had the best physicians of my State, but your grasp of the human body exceeds anything I have ever heard or known. I have read your letters to many people, also to my physicians, who marvel at them."



Swoboda



My new copyrighted book explains the Swoboda System of Conscious Evolution and the human body, as it has never been explained before. It also explains my new and unique theory of the body and mind. It will startle, educate and enlighten you.

My book tells in a highly interesting and simple manner just what you, as an intelligent human being, have, no doubt, always wanted to know about your body and your mind.

You will cherish this book for having given you the first real understanding of your body and mind. It shows how you may be able to obtain a superior life; it explains how you may make use of natural laws for your own advantage.

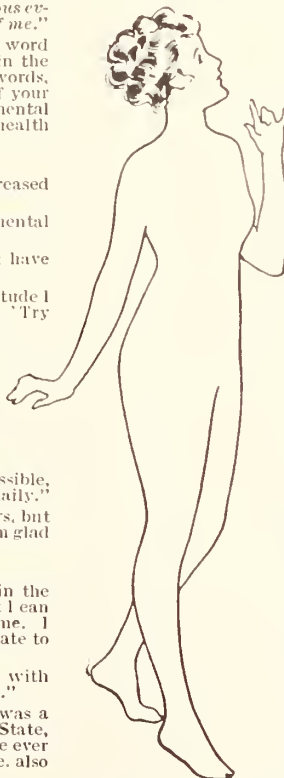
My book will give you a better understanding of yourself than you could obtain from a college course. The information which it imparts cannot be obtained elsewhere at any price. It shows the unlimited possibilities for you through conscious evolution of your cells; it explains my discoveries and what they are doing for men and women. Thousands have advanced themselves in every way through a better realization and conscious use of the principles which I have discovered and which I disclose in my book. It tells what Conscious Evolution means and what it may do for you. It also explains the DANGERS and AFTER EFFECTS OF EXERCISE and EXCESSIVE DEEP BREATHING.

My book explains the cause of HIGH BLOOD PRESSURE and HARDENING OF THE ARTERIES, as well as OLD AGE conditions, and how to overcome them.

I offer my system on a basis which makes it impossible for anyone to lose a single penny. My guarantee is startling, specific, positive, fraud-proof, and just as any honest person would naturally desire it to be.

Write for my FREE BOOK and full particulars today before it slips your mind. Make up your mind to at least learn the facts concerning the SWOBODA SYSTEM OF CONSCIOUS EVOLUTION for men and women.

If you have reached your present stage of evolution without conscious effort, consider what your possibilities are through an intelligent and conscious use of the principles of evolution. My booklet will set you to thinking.



ALOIS P. SWOBODA, 1362 Aeolian Building, New York City, N. Y.

What is said of the Swoboda System, no doubt, sounds too good to be true. Swoboda, however, has a proposition of which you should know and which will, no doubt, prove to you that nothing said about Conscious and Creative Evolution in Film Fun is too good to be true.

1 DOWN

Play Billiards and Pool on a Burrowes Table of your own. \$1 or more down, according to size and style. Small amount each month. Prices from \$15 up. Full equipment of Balls, Cues, etc., free. Sizes range up to 4 1/2 x 9 ft. standard. The Burrowes Table is portable—used in any room—on any house table or on its own legs or folding stand. Great experts use the Burrowes Regis High Speed Rubber Cushions are the best made.

BURROWES

Billiard and Pool Table

FREE TRIAL

On receipt of first installment we will ship Table. Play on it one week. If unsatisfactory return it, and on its receipt we will refund your deposit. This ensures you a free trial. Write today for illustrated catalog.

THE E. T. BURROWES CO.
292 Spring Street Portland, Me.
Mrs. Burrowes Rustless Insect Screens, Cedar Chests and Folding Card Tables.



Free Book

"The Power of Law Training"

Send us your name and address on a post card or a letter and get the new 171 page book "The Power of Law Training" absolutely free. It carries a vital and inspiring message to every ambitious man—to you. Golden opportunities await the law trained man. Write today.

If You Know Law


The power of the man with law training is apparent all about you. Look to the men of your own acquaintance and to the men who stand high in the affairs of the nation. Almost without exception they are law trained. A legal education is now within your reach, on a special reduced price offer.

Learn from Masters of the Law

Through our course and service you read law right in your own home—during your spare time—under the direction of Master minds of the profession.

Write Today Send us your name and address today and get the 171 page free book. No obligations.

American Correspondence School of Law, 348 1/2 Manhattan Bldg., Chicago



BIG WONDER PACKAGE

1 Great North Pole Game (Size 18x11), 1 Big Roll Stage Money, 1 Game Authors (48 Cards), 1 Cribbage Board, 1 Checker Board and Men, 1 Pack Pinochle cards (48 cards), 38 other Games, 19 Lessons in Magic, 1 Set of Dominoes, 27 Authograph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Conundrums, 85 definitions of Flowers. All the above for 10c. with large catalogue.

ROYAL GAME CO., Box 3 So. Norwalk, Conn



PATENT YOUR IDEAS

\$9,000 offered for certain inventions. Book "How to Obtain a Patent" and "What to Invent" sent free. Send rough sketch for free report as to patentability. Manufacturers constantly writing us for patents we have obtained. Patents advertised for sale at our expense.

CHANDLER & CHANDLER, Patent Att'ys
Est. 20 Years, 1046 F. St., Washington, D.C.



Girls—Girls—Nothing But Girls

Pictures of beautiful women in natural and entrancing poses. Really delightful. They will increase your heart beats (if you are human). Just the kind of pictures that you may have been looking for. A fascinating set of ten pictures sent in plain wrapper for 50c. (stamps or money order). Order a set and you will want more of them.

BRONX GIRLS' CLUB
417 East 151st St. Bronx, N. Y.



55 Formulas, Tricks, Illusions and Household Hints

in our interesting magazine for two issues sent complete for

10c

AGENTS SUPPLY HOUSE

P. O. Box No. 84 Streator, Ill

\$50 to \$100 Weekly Writing moving picture plays in spare time. Great demand. YOU can write them. We show you how. Experience not necessary. Send for free booklet of valuable information and special P. L. Zoffer. Chicago Photo-playright College, Box 278 G-3, Chicago

HEARD AND SEEN AT THE MOVIES

What She Did.

COMING into the movie from the outside brightness, she was as blind as a bat, and that, of course, is why she sat down in the man's lap. We, who had become accustomed to the darkness, saw this at a glance and did not need the explanation she gave in a shrill, nervous whisper.

"I beg your pardon!" she cried, bouncing up like a rubber ball as soon as she struck and turning to him with awful confusion. "It was so dark I couldn't see!"

Then the girl who was with her moved up two seats, and as she sank down again, she said in an awe-struck tone, "Oh, Clara, I sat in that man's lap!"

"Hush!" said Clara, lifting her face for a moment from her handkerchief. "Hush! I saw you! You are going to be the death of me yet, Katie—you and George! Look at him! Anybody can tell by his face that you have disgraced the family at last!" And down her face went into her handkerchief again.

The man whose lap had been sat upon picked up his hat here and sneaked out, and the man called George, who came in with them, sat down with an air of the most outraged dignity—he was so stiff that he made the proverbial poker ashamed of itself—and Katie, who was evidently his wife, began explaining.

"It was Clara's fault," she said. "I thought, of course, she had left room for us, and when she stopped, I sat down. It was so dark I couldn't see."

"Because Clara stopped is no reason in the world for you sitting in a man's lap," he replied, with cutting sarcasm.

"I didn't mean I sat in his lap for this reason or for any reason. I didn't intend sitting in his lap at all!"

"Then why did you do it?" he interrupted.

"Oh, I didn't do it, and you know it. I!"

"You need not trouble to deny it, for you *did* do it! If you didn't, why did you apologize to him, and why are you trying to explain it to me?"

"Because I am trying to make you see exactly how it was," she cried; "but I can't do it, because you are a *man*, and a man never will see anything except something nobody wants him to see."

"So you trusted to the darkness to hide this from me, did you?"

"You are a perfect brute!" she cried, almost in tears. "You know I did not sit in that man's lap on purpose—in fact, I didn't sit in his lap at all. I merely *struck*

it, and as soon as I did, I jumped right up. The man knows I did—he knows I didn't want to sit in his lap. Oh, you are enough to run a woman crazy! I know the asylums are filled up with women who are married to men just like you! And I wish—I wish!"

Here the girl called Clara dried her eyes and came to the rescue.

"Dry up, George, and don't be an utter ninny! I did it for a joke. I sat down next to the man to mislead Katie. She is so absent-minded, I knew she would sit in his lap—I've set traps for her before—and I just couldn't resist the fun of having her do it and seeing you glare. But I didn't know you'd make such a fuss as this. 'The lords of creation,' indeed! Men are nothing but great, overgrown babies, and they'll never be anything else. Now, dry up, so I can get some sense into this picture."



We Greet Mark Twain

At last we are to have the joy of seeing Huckleberry Finn, Tom Sawyer and all the other amusing characters of these inimitable books of Mark Twain on the screen. The rights were obtained from the Mark Twain Company by Samuel Goldfish, for the Jesse L. Lasky Feature Play Company. There are those of us who have sighed because there were no more of them, and because we had already read the Mark Twain stories again and again. To know that we are to see them on the screen adds a fillip to our imaginations that will give us something to look happily forward to in the near future.

Cecil de Mille will supervise the Mark Twain productions, and the Lasky Company will send players, camera men and directors into the Mark Twain country, at Hannibal, Mo., where still exist the famous caves, homes and even the remains of the whitewashed fence that Tom Sawyer beguiled his friends into doing for him, under the impression that he was doing them a favor.




A Sage-Bush-Thorn

Here is a curious and interesting coincidence. In the Anna Little-Tom Chatterton Company the camera man's name is Sage, the property man answers to Bush, and the assistant director writes himself down Thorn. Be it remembered that the company is putting on Western photoplays, and the names are curiously well adapted.

LEARN TO PAINT SIGNS and SHOW CARDS

THERE'S MONEY IN IT



I'll teach you personally by mail. 16 years' successful teaching. Three courses: (1) Complete Lettering, Sign and Card Writing; (2) Show Card and Ticket Writing; (3) Lettering. It is a wonderful field for men and women. You can succeed—big! No limit to the window cards, sale cards, banners, and signs used by merchants and others. Gold lettering on glass and wood valuable feature of course. Teaches everything you need. This knowledge will help you wherever you are. Pay good, work fascinating, hours short.

Neal (Ohio) says, "Lessons easy to understand—anyone can easily learn." Schwartz (Del.) writes to say, "Yours is the only school that really teaches." and Tarkel (Ill.). "Price of course too cheap—best in existence." Get in on this big thing too. Your name and address brings full particulars.

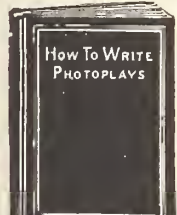
The Detroit School of Lettering
Chas. J. Strong, Founder
Dept. 4201 DETROIT, MICH.

CHARLIE CHAPLIN OUTFIT 10c

BOYS! 1000 LAFFS FOR 10c. BIG BARGAIN while they last. Chas. Chaplin Mustache, exact duplicate, made of real hair, create scraps of laughter. Im. Gold Tooth, slips on and off over your own. \$1000 Bank Roll of stage money, makes them stare. "Ish Ka Bibble" button for your coat lapel. Disappearing Medallion Collar, bearing lifelike image of C. Chaplin; hand it to your friend, it vanishes instantly when he attempts to take it, startling but easily done. Complete outfit with large catalogue shipped by parcel post for 10c and 2c stamp.

NUIDEA CO., Dept. F, 524 45th St., BROOKLYN, N. Y.


GET THIS BOOK FOR 35c



Our new book, **HOW TO WRITE PHOTO PLAYS**, is the wonder of the motion picture world. Third edition, revised and enlarged, now ready. Shows HOW to write photoplays, and HOW and WHERE to sell them. Gives real facts, valuable pointers, an actual model scenario, 50 valuable addresses of scenario buyers, a statement showing what kind of a scenario each one wants, etc. Just follow directions and write successful photoplays. Send for your copy to-day. It will be sent postpaid for only 35c.

HYDE PUBLISHING CO.
173418 Lowe Ave., Chicago

FREE MOVING PICTURE MACHINE and 7 FILMS



Complete with 215 views. 25c. The presents free for selling our Gold Eye Needles. Easy to sell, 2 packages for 10c with thimble free. Order.


WE TRUST YOU
When sold return \$1.50 and receive premium entitled to, selected from our premium book.

Keystone Gift Co., Box 361 Greenville, Pa.

Ford Joke Book, 10 Cts.

All the latest and BEST JOKES on the FORD Auto. Hundreds of them and all good ones. Also Jitney jokes Moving Picture and new Vaudeville jokes. Laugh till you shake. A neat colored covered book by mail 10c.

PIKE PUBLISHING CO.
Box H 50, NORWALK, CONN.



BECOME A PHOTOPLAY ACTOR OR ACTRESS

One of the most pleasant and well paid of professions. Send stamp for particulars

THE P. A. BOOKING OFFICES, Chicago, Ill.

WRITE PHOTOPLAYS. WRITING FOR THE SCREEN gives instructions, markets, 25c. Write Plays. Acts, WRITING FOR THE STAGE tells all. 25c. Both, 45c. E. L. Gamble, PLATWRIGHT, East Liverpool, O.

A New Chaplin Stunt

Charlie Chaplin does not need his tramp make-up to be funny. He can be comical in his ordinary clothes. In Los Angeles there is a little cafe that is greatly favored by the screen folk, and here they nightly gather to dine and rally each other with the news of the day.

One night Chaplin wandered in with his surprised look and a bran-new dress suit. He quietly took a seat at a corner table and ordered a modest dinner. But as he leaned back to listen to the rendition of a new song by the orchestra, he discovered errors in the leading. Without a change of expression, he wandered over to the orchestra, took the baton away from the leader, and proceeded to conduct the orchestra according to his own ideas of leading.

Occasionally he sang a snatch or two of the air, but always he made of the conducting one of the best things he ever did. In two seconds every diner in the room was at attention, and even the cooks crowded to the door and let the steaks burn while they howled at Chaplin's latest. When the piece was finished, he handed the baton to the conductor with a deep and serious bow and wandered back to his table with the subdued air of a man who knew what he wanted to do and had done it.

The act was so impromptu and so good and the applause was so continued that Charlie concluded that if it would make hardened screen actors laugh, it would make audiences laugh. And then and there was born the plot of "A Night at the Show," one of the best things he has ever done. It is so utterly different that it destroys at once our association of Chaplin with the big shoes and the tramp clothes.

Your Address, Please?

In Tupelo, Miss., two interested colored men one night watched closely some war pictures and argued the matter loudly.

"Nigger," protested one, "doan' yo' know dem Englishmens got guns what kin shoot clean 'cross de ocean?"

"Go 'way, man!" insisted his friend. "Why, dem Germans, dey got guns what all dey wants is yo' address."

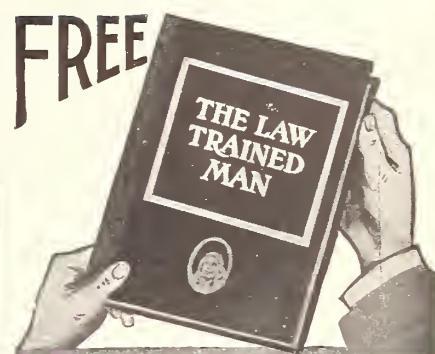
Other Falls

American—Why are the picture shows like Niagara Falls?

Englishman—I give that up.

American—Why, so many people go to see them.

Englishman—Oh, I see; they go to see Niagara Falls at the picture shows, eh?



This Inspiring Book Free

This intensely interesting and instructive 165-page book tells you of the great and increasing demand for lawyers and how you can become one. It tells you why law trained men are now selected for most positions of responsibility in business, public life and social work—and how you can grasp these opportunities.

It shows you how you can become law trained in spare time at home by a method which is endorsed by distinguished men, throughout the country, in whose opinion you have the utmost confidence.

Modern American Law Course and Service of BLACKSTONE INSTITUTE

Blackstone Institute, including The Sprague Correspondence School of Law, has successfully trained more than thirty thousand men and women in law. Among our graduates are the Governor of a State, United States Senators and Congressmen, State, County and City Officials, many Judges and thousands of successful Lawyers and business men everywhere. This notable record extending over more than twenty-five years is the most convincing evidence that we produce results—and it is results that count.

Chief Justice Ladd of the Supreme Court of Iowa, says:

"Every person interested in the law will receive from Blackstone Institute an unusually excellent—in fact, the best, non-resident system of instruction."

The Course has been prepared especially for home study by eighty eminent judges and other authorities. It is clearly written in simple, non-technical language, easy to read and understand. Preliminary education is not necessary. You will benefit from the day you start.

Special Offer, Investigate FREE

Our Course and Service will prepare you for the bar examination and for the practice of law. To become a leader in business or public life. Special offer now being made to ambitious men. Investigate at once by sending postcard or letter, or clipping the coupon for our 165-page free book and full particulars. No cost or obligation.

Address, Extension Division 1781

Blackstone Institute
20 W. Jackson Blvd.
Chicago, Ill.

FREE BOOK COUPON



Extension Division 1781
BLACKSTONE INSTITUTE
20 W. Jackson Blvd., Chicago, Ill.

Please send me your 165-page free book, "The Law Trained Man," and full particulars of your Law Course and Service and Special Offer. No cost or obligation.

Name _____

Address _____

"BATH HOUSE 23" "KEEP OUT"

OUR LATEST NOVELTY

Bath house in wood veneer with swinging door and brass fastener; size 5x8 inches; with the door open you see a beautiful, hand colored picture of an Ostend bathing girl. Comes boxed, prepaid, for 25c to introduce our new catalog of Pictures for The Den, "all winners!" Catalog alone 10c. Stamps accepted.

CELEBRITY ART CO.,

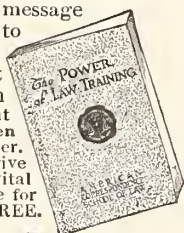
378 Columbus Ave., Boston, Mass.





"The Power of Law Training"

SEND the coupon now for our new 171-page free book "The Power of Law Training." It carries a vital and inspiring message to every ambitious man—to the man who is already successful—to the young man just starting out in life—to the man who has already made his start but has not yet hit his stride—to all men who realize the need of more power. "The Power of Law Training" will give you a remarkable insight into the vital relation of law to business. Write for your copy today—now. It's FREE.



If You Know Law—

The power of the man with law training is apparent all about you. Look to the men of your own acquaintance who have achieved the most—look to the men who stand high in the affairs of the nation. Almost without exception you will find them Law trained. The man with the Law training is the man of power—the leader.

Learn from Masters of the Law!

Through the Course and Service of the American Correspondence School of Law—the oldest and largest institution of its kind in the world, you read law right in your own home—directed by men who stand preeminent in the profession. You may become law trained or prepare for the practice of law. More than 40,000 men have utilized this Course and Service to their advantage and recommend it highly.

With this Course and Service is included a complete and comprehensive cyclopedia of the law without extra charge. Special reduced price offer now being made in many localities.

Send the Coupon!



Put your name and address in the coupon or on a letter or post card now and get the big 171-page free book, "The Power of Law Training." It's free. No obligations of any kind. Write today.

American Correspondence School of Law
3481 Manhattan Building Chicago

American Correspondence School of Law
3481 Manhattan Bldg., Chicago

Gentlemen:—Please send me free and prepaid your 171-page book, "The Power of Law Training" and particulars of your special reduced price offer.

Name.....

Address.....

MAGIC SCHOOLS POCKET FREE TRICK Illustrated Catalogue Included.
Send 6 Cents In Stamps

MAGIC CO., Sta. 5, 249 W. 38th St., NEW YORK.

BLUNDERS OF A MAN

You will laugh, you will yell at the Blunders of a Bashful Man. A button buster. Something different. Sent postpaid in a plain wrapper for 25c.

BRONX GIRLS CLUB, 417 East 151st St., BRONX, N. Y.

Who's Who and Where Fast Black

TWO OF the most interesting people connected with the Barboza Studio are Charles and Mandy Johnson, an aged negro couple. Many producers use white players in make-up, but the counterfeits always show on the screen. The Johnsons have been working in pictures for years, hence they give a good account of themselves.

Ray, the Benedict

Charles Ray is back in Los Angeles from his honeymoon and is deciding upon his next play. His work in "The Coward" has won him much praise. Frank Keenan, the star, was unstinted in his praise of Mr. Ray's work, and this knowledge added to the happiness of the honeymoon.



"Over Night."

James Young is putting the finishing touches to his comedy feature, "Over Night." Mr. Young's specialty is the direction of refined and amusing comedy. His successes in "Little Miss Brown," "Marrying Money" and others are well remembered. Moreover, Mr. Young is an artist in captions. Part of the action of this film takes place on a Hudson River steamboat, and there are some very realistic views on board. Then there is the great suffrage parade, now a notable part of history. Vivian Martin is at her best and is most winsome in this picture.



Harry Vokes on the Screen.

Before Harry Vokes, the comedian who is known to every one from coast to coast, began his thirty-one years of playing with Ward in the comedy team of Ward and Vokes, which has of late years been disbanded, he was a clown in a circus. That gave him training in slapstick play and fitted him for the comedy work that has made him the king of laugh makers. Mr. Vokes is at present starring in Casino Star comedies at the Gaumont Studios. One is "Beauty in Distress," written by Miss Dorothy Rogers, and "The House Party." In the former, Mr. Vokes is supported by Miss Rogers, the writer of the story, and in the latter by Miss Eleanor Fairbanks, who played last season in "A Pair of Sixes." Mr. Vokes, with his comedy partner, Mr. Ward, began business with a capital of \$650. This they put in the equipment for their first com-

1/2 PRICE—to Introduce
To prove to you that our dazzling blue-white
MEXICAN DIAMOND
exactly resembles the finest genuine South African Gem, with same dazzling rainbow hues of brilliancy (guaranteed), we will send you this beautiful, high-grade 12 ct. gold-filled Tiff. Ring, set with 1 ct. gem, reg. cat. price \$4.98, for 1-2 price.

\$2.50 Same Gem in Gent's Heavy Tooth Belcher Ring, cat. price \$6.26, for **\$3.10**

Wonderful, dazzling rainbow brilliancy guaranteed 20 years. Send 50c and we will ship C. O. D. for free examination. Money back if not pleased. Act quick, state size. Offer limited—one only to a customer. Catalogue free.

Agents Wanted
MEXICAN DIAMOND IMPORTING CO., Box 666, Las Cruces, N.M.
(Exclusive Controllers of the Genuine Mexican Diamond)

Pay as You Wish
We'll send you a genuine Lachnite for you to wear for 10 full days. If you can tell it from a real diamond send it back at our expense. Costs but 1-30th as much. If you decide to keep it only a few cents a month. Write for catalog.

Set in Solid Gold
Genuine Lachnite Gems keep their dazzling fire forever. Cut by world renowned diamond cutters. Standstems and acid tests. Easy payments. Write today for big new jewelry book—it's free.

HAROLD LACHMAN CO., Dept. 3481
12 N. Michigan Ave., Chicago, Ill.

SUBMARINE WAR GAME

An 80-mile undersea battle. Full of thrills and excitement. Wireless station, army transports, 4 submarines and 4 battleships complete this interesting and instructive naval game. Easy to learn. Show your friends how cleverly you can defeat the enemy. Dandy Xmas present. Order now as price will rise. All sent postpaid for 12c.

NAVAL GAME CO., Dept. 18, 32 Union Sq., N. Y. C.

DON'T YOU LIKE
My Eyelashes and Eyebrows?
You can have the art
LASHNEEN, a hair food, applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at drugists. Mailed on receipt of 25c coin and 2c postage.

LASHNEEN COMPANY, Dept. 25, Philadelphia

NEW SCIENTIFIC WONDER
"X-RAY" CURIOL
PRICE **15c.** SILVER ONLY. **BIG FUN BOYS**
You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh.

MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.

Chapped Hands, Lips, etc.

can be relieved by applying Parker's Cream Balm. This cream is unequalled as an application for Redness and all Roughness of the hands, imparting to them a smooth, velvety appearance. One box will convince you. Mailed on receipt of 25c (postpaid).

THE PARKER CO., P. O. Box 61 Sta. A, Elizabeth, N. J.

Be an Artist
And Draw For Magazines, Newspapers, Etc.
EARN BIG MONEY
ALL BRANCHES OF ART TAUGHT BY MAIL or Local Classes. Write for illustrated booklet, terms and list of successful pupils.

ASSOCIATED ART STUDIOS, 2132 Flatiron Building, New York

BOYS! WONDER OF THE 20th CENTURY! GIRLS!
BOYS! You want this. Great Curiosity. Shows bones in fingers, lead in pencil, you see through clothes, even flesh turns transparent and bones can be seen. Think of the fun you can have. Complete X-Ray Price 10c.

EXRAY CO. Dept. F 524 - 45th St., Brooklyn, N. Y.

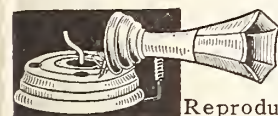
PACKAGE OF NONSENSE



Big SONG BOOK containing latest hits also feats of PARLOR MAGIC, jokes and COMIC POETRY, ZUBU BAND, just out, plays any song, pack of WIZARD CARDS, with directions,

any one can do marvelous tricks. LOVERS TRAP, catches a sweetheart and holds them for life. AUTO-PHONE, musical wonder of the age. SWISS WARBLER, imitates birds and beasts, also PROFIT SHARING COUPON, good for 10c article from our FREE catalog. Complete outfit shipped by Parcel Post prepaid for only 15c.

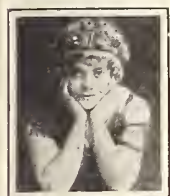
Fisher Novelty Co., 721 Sterling Pl., Brooklyn, N. Y. Dept. M.



FREE TALKING MACHINE AND RECORDS

Reproduces, talking, singing and instrumental music. Clear in tone, plays Columbia or Victor Records. Machine with records FREE for 15 sales Gold Eye needles. Easy to sell, 2 packages for 10c with free thimble. When sold return \$1.50 and machine and records are yours.

KEYSTONE GIFT CO., Box 153 Greenville, Pa.



GENUINE PHOTOGRAPHS of Your Favorite Photographers

Autographed by the Player, 50c. Also autographed photographs reproduced on postcards in a beautiful sepia. (not the cheap glazed kind), 15 for 25c. Send stamp for list to select from. Our new book, "Film-land Favorites", containing the autographed photographs and biographies of all the leading players is now ready for delivery. 25c. Order Now. FILMLAND FAVORITES CO., Dept. E. Security Bldg. Los Angeles, Cal.

LOOK! LOOK! 10c.

ENOUGH TO AMUSE THE WHOLE FAMILY Roll of Stage Money, Disappearing Coin Trick, Mysterious Bottle, How to cut glass with scissors, Wonderful Wine and Water Trick, Magic Age Teller, Rules for Love Making, 13 Tricks with Cards, 15 Parlor Games, 7 Fortune Telling Secrets, 39 Magical Experiments, 50 Money Making Secrets, 14 Flirtations, 7 Parlor Games, 10 Funny Readings, 71 Toasts, 21 Puzzles, and over 300 Jokes. All for 10c. JOS. H. DESKAU, Dept. 54, 491 Ridgewood Ave. Brooklyn, N.Y.

LETTERING AND DESIGN

Learn your spare time. Learn Card Writing, Sign Painting or Commercial Lettering and Design. Increase your income or start in business. Raising personal instruction makes Course self-teaching. F. Wenstrom writes "Your lessons are great." Constant demand for graduates. Assistance in obtaining positions. Get FREE BOOK. The Rising School of Lettering & Design. 1041 Union Bldg. Cleveland, Ohio

Throw Your VOICE!

Into the next room, down cellar or anywhere. Fool your friends, lots of fun. The Ventriloophone instrument that fits in the mouth and cannot be seen. Boys or Girls can use it. Also Complete instructions on use of Ventriloophone and Art of Ventriloquism. Price 10c. ARDER CO. Box 86 Stamford, Conn.

YOU CAN HAVE BEAUTIFUL EYELASHES AND BROWS

(just like mine). EYEBROW-INE, a hair food stimulates the quick growth to perfect, heavy, long, Luxuriant LASHES and BROWS, adding 100 per cent. to your beauty, charm and attractiveness. EYEBROW-INE is absolutely harmless—sure in results—one box does the trick. EYEBROW-INE mailed in plain cover on receipt of price 25c. 50c or \$1. REES MFG. CO., 952 Columbia Ave., Philadelphia.

200 KINDS Iron, Wood, Steel PUZZLES

Sample with Catalog, 10 cents or 3 leaders for 25 cents. WESTERN PUZZLE WORKS Dept. K. ST. PAUL, MINN

HUNDRED WAYS OF KISSING GIRLS and History of the Kiss. SOMETHING REAL GOOD.

SPECIAL A Photo of the girl who has never been kissed and 100 kissing pictures included with every order. Price, complete, 25 cents, postpaid. BRONX GIRLS CLUB, 417 East 151st St., Bronx, N. Y.

edy sketch. It didn't take long to make that much, after they had once had a try at the stage. After that, all they had to do was bank the money.



The Manhattan Girl

Irene Howley, the vivacious and charming little stage and screen actress, will be featured with Lionel Barrymore in "A Yellow Streak," a five-part feature picture produced by the Columbia Pictures Corporation, which will be an early release on the Metro program. William Nigh, who directed the superb Columbia-Metro production, "Emmy of Stork's Nest," with Mary Miles Minter in the stellar role, is directing "A Yellow Streak." Miss Howley was born in Brooklyn and for several years was a headliner in vaudeville and known throughout the country as "The Manhattan Girl." She made her debut in motion pictures with the Reliance Company, and afterward was engaged by D. W. Griffith for the Biograph, where she remained two years.



Rehearsing the "Flea Scene"

The power of suggestion may be strong enough sometimes to really send your fingers foraging for an itching place. Pat O'Malley, of the Edison Company, vows that in the funny "flea scene" in "Gladiola," they turned loose real fleas. Viola Dana brings in a kitten in one of the scenes, that is supposed to have fleas of a roving disposition. The rehearsal became so vivid that even the players began to look askance at Viola and the kitten and to move away from them with suspicious alacrity.

"That's got some pep to it, that scene," acknowledged the director afterward, when the participants had hastened away to remove their garments in a doubtful state of mind.

"Sure!" said Viola heartily. "You see, to make it go well, I engaged a kitten with real fleas."



Chewing the Rag

Teddy had always patronized the motion picture shows and had never witnessed a performance of the spoken drama.

One evening, however, some friends took him to see such a performance, and when telling his companions about it the next day, they asked him how he liked it as compared with the motion pictures, when he replied,

"Well, it was probably all right, but I just couldn't get over hearing them actors chewing the rag all the time!"

GYPSY Fortune Teller And Dream Book

Know thy future. Will you be successful in Love, Marriage, Health, Wealth, and Business. Tells fortunes by all methods. cards, palmistry, tea cup, zodiacal pyg, etc. Gives lucky and unlucky days. Interprets dreams. A large book by mail for TEN CENTS. Earn money telling fortunes. ROYAL PUB. CO., Dept. 74. So. Norwalk, Conn.



Hypnotism

PERSONAL MAGNETISM! Call it what you will! It's the most wonderful, mysterious and powerful force in the world. By this mystic, unseen force of nature, you can control others, create endless fun and wonder, reform the degraded, heal the sick and afflicted, attain your ambition, and make money easy. YOU may learn it! Success sure. Write today for my illustrated FREE BOOK. Address, M. D. BETTS, Sta. 248, Jackson, Mich.



SPECIAL OFFER

Beautiful hand-colored, large 11 x 14 Photo of your Favorite Actor or Actress. These handsome hand-colored Photos are an exceptionally fine work of art suitable for framing. Ask your nearest theatre, or send 25c in stamps or coin to WYANOAK PUBLISHING CO. 140 West 52nd Street, New York City

REALLY HANDSOME

ARE THE PHOTO POSTCARDS WE OFFER Eighteen of your own choice for twenty-five cents or a hundred for a dollar. Six poses of Mary Pickford, two of Marguerite Clark, two of Chaplin, a new picture of William Courtleigh, Jr., Mary Anderson, Lillian Lorraine, an autographed picture of Jack W. Kerrigan, and many other, new feature stars. Also actual photos size 8x10, at 50c each. 500 LIST SENT WITH ALL ORDERS OR FREE ON REQUEST. THE FILM PORTRAIT CO., 121K 1st Place, Brooklyn, N. Y.

MAGIC TRICKS

Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating THE MAGIC SHOP. Numerous Magic and Card Tricks. All for 10c. We have a selected number of new Card Tricks sent for \$1.00 postpaid. 54 N. 13th St. Phila., Pa.

THE MAGAZINE OF FILM FUN Classified Advertising Dept.

Rate, 20c per line. Minimum, 7 lines.

BUSINESS OPPORTUNITIES

FREE FOR SIX MONTHS—MY SPECIAL OFFER to introduce my magazine "Investing for Profit." It is worth \$10 a copy to anyone who has been getting poorer while the rich, richer. It demonstrates the real earning power of money, and shows how anyone, no matter how poor, can acquire riches. Investing for Profit is the only progressive financial journal published. It shows how \$100 grows to \$2,200. Write now and I'll send it six months free. H. L. Barber, 519-20 W. Jackson Blvd., Chicago.

INCORPORATE YOUR BUSINESS IN ARIZONA. Least cost. Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge. Stoddard Incorporating Company, Box 8N, Phoenix, Arizona. Branch Office: Van Nuys Bldg., Los Angeles, Calif.

MAIL ORDER BUSINESS

THREE DOLLARS WILL START YOU IN A profitable mail order book business. Illustrated catalogues furnished with your imprint. No need to carry stock. We will mail books direct to your customers. Others are making money, so can you. Sample catalogue and further information sent for stamp F. F. SHERIDAN CO., 417 E. 151st St., New York.

\$3.00 FOR THIS 14 K. SOLID GOLD PEN POINT, SELF FILLING
FOUNTAIN PEN



**A BETTER PEN
FOR THE MONEY CANNOT BE HAD.**

Not sold in stores—obtainable only through us. Your personal photo, name and address, or picture of any movie star or any lodge, labor or trade emblem in hand. Clear as glass and tough as horn. Will last for years. Thousands in use. Written guarantee. Send today for catalog.

AGENTS MAKE \$100 TO \$300 MONTH—ALL OR SPARE TIME

Big profits selling famous "Car-vau" steel scientifically tempered Pocket Knives, Razors, Fountain Pens, Scissors, Shaving Outfits, Kitchen Sets, etc. Blades cut nails or hairs. Attractive sample case—easy selling plan. Don Wright, Ky., sold \$51.45 worth in 4 days. Write for agency offer.

THE CANTON CUTLERY COMPANY, Dept. 1418, CANTON, OHIO



Ideas Wanted For Photoplays

Will You Help Supply Them— At \$10 to \$100 Each!

If you attend the movies, you know the kind of ideas wanted. New writers, if they possess imagination, are encouraged. Your chance to succeed is as good as anybody's. It's IDEAS that count, not previous experience or special education. Write me for free book "How to Write Photoplays."

Turn Your Happy Thoughts Into Cash

In the lives of all people...in your life...is material for many strong and heart-appealing photoplays... photoplays as good or better than many you have actually seen acted on the screen. More than 30,000 movie theatres, changing programs daily, are continually calling for "SOMETHING NEW." Will you help meet this demand? Investigate without cost, by using free coupon below!

Impartial Evidence

The New York Times says:

"It is the newest profession in the world, this of scenario writing, and it is giving the few men engaged in it thousands of dollars."

Mrs. Louella O. Parsons, former Scenario Editor of the Essanay Co., says:

"Scenario writing is the most fascinating form of fiction. There is a bigger future for scenario writers than for writers in any other field. But you must have something good to offer in order to reap rewards for your efforts. I am confident that the people—those who go to the movies regularly and see what the producers want—have unique and brilliant ideas. But the vast majority do not know how to put these into salable form. They must master technique and construction if they would succeed."

The Chicago Daily News says:

"Money considerations are almost negligible factors among the 'movie' manufacturers in their endeavor to outstrip each other in the film race. Not many years ago \$25 was considered the high water mark for a single reel scenario and today Carl Laemmle, president of the Universal Film Company, casually remarks that he is considering a proposition to produce a series of fifty-two single reel plays, each scenario of which will cost his company \$1000."

it is entertaining and influencing millions of people...this is a joy of the keenest and deepest sort. Writing photoplays is also **most profitable**. If you possess invention and imagination you should be able to turn out one successful photoplay a week.

Such a record is by no means uncommon, and **those who are doing this can earn from \$100 to \$300 a month simply for spare time work in their own home**. Use free coupon below and obtain full particulars.

Former Scenario Editor Shows You How

Writing photoplays enables those who lack the experience necessary for writing novels and stage plays, to express the brilliant and original thoughts which many of them possess. My complete and authoritative course develops your ability in a correct and efficient way. It includes a 224-page **Text Book**, covering every branch of photoplay writing, 12 **Screen Talks** written especially for my course by leading

Producers, Scenario Editors and Actors, 6 **Student Guides** and my own **Personal Instruction and Criticism**. It is easy to read and understand. Strongly recommended by **men who know**.

It Costs Nothing to Investigate

Use free coupon **now**, and look into the wonderful opportunities of this new and profitable calling. If you possess Ideas, my careful, authoritative and **personal** method of instruction is **all you need for success**. Especially liberal terms to those who **act at once** and accept one of the limited number of vacancies in the class I am **now** forming. Use coupon and obtain free booklet "How to Write Photoplays" and full particulars, **now**. No cost or obligation.

ELBERT MOORE (Former Scenario Editor) Box 772FA Chicago

Learn at Home in Spare Time

Writing photoplays is the **most fascinating occupation in the world**. The thrill of seeing your creation acted on the screen...the thought that

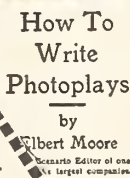
FREE COUPON

Elbert Moore, Box 772FA, Chicago

Send free booklet "How to Write Photoplays" and all facts about your method and special offer. No cost or obligation to me.

Name

Address



PHOTOPLAY ACTING

Call UNITED PHOTOPLAY CO., Suite 1212, Times Building, New York.
Director giving private instructions for ladies and gentlemen.
Fee reasonable.

\$—Old Coins Wanted—\$

\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted. CLARKE COIN CO., Box 26, LE ROY, N. Y.

American Photoplays Popular

The war conditions in England, instead of affecting the American photoplay market adversely, has aided greatly to increase its popularity, says C. H. Hauff, of Hauff, Ltd., of 62 Great Russel Street, London, England, who was in America to complete the final arrangements for the marketing of a large number of prints of the new Kriterion productions.

"Business is better than ever, in spite of the war. It is partly due to the fact that many women are receiving the pay of their soldier husbands and have money to spend and freedom to spend it.

"The arrangement of the renters and importers has also helped to make the situation better all around. The announcement of the new tariff that went into effect on September 29th, of 1 penny (2 cents) a foot on positives and half-penny (1 cent) per foot on raw stock, caused considerable disturbance in selling conditions, which was finally settled by the agreement of the various film interests to charge 5 pence instead of 4 pence as formerly.

"Both features and small stuff sell well, although two-reelers are hard to sell. Educational and comic in one reel are the best sellers. It is very difficult to sell films over 4,000 feet. The five- and six-reelers are not popular unless they are very exceptional.

"American pictures go very well at present. We like the clear photography and clever direction. Although your pictures are exceptionally good, American posters are not of the quality used by many of the firms here. One firm here has paid as much as £100 for the work of well-known artists. Of course we sell our posters, while you give yours away generally. Our film is changed once or twice a week. That probably helps. But we hope to see better posters coming soon."



Motion Picture Thrills in Current Events

The Mutual Weekly is presenting many views of interest, among them being the world's biggest 16-inch gun, weighing 600 tons, and firing a shell weighing 2,400 pounds a distance of 25 miles, photographed on its way to Panama. The battleship *Nevada* is shown going through speed trials, a sham battle is filmed in progress at the San Francisco exposition, and the navy league opening up a "preparedness" campaign on the Great Lakes is included.

HOW TO WRITE PHOTOPLAYS is a brand new volume of motion picture playwriting. Contains a complete model scenario, a list of 30 scenario buyers, and ALL instructions and information necessary on this subject. Endorsed by scenario editors and several prominent writers. Price 25c. postpaid. Photoplay Publishing Co., FF-3348 Lowe Av., Chicago

VARICOSE VEINS, BAD LEGS, ETC.

are promptly relieved with inexpensive home treatment. It absolutely removes the pain, swelling, tiredness and disease. Full particulars on receipt of stamp. W. E. YOUNG, P. O. Box 232 Temple St., Springfield, Mass.

COLUMBIA



RECORDS

Double-Disc

THE finest silver thread of music spun by the wizard bow of Ysaye—
the tears and feeling in the tender depths of Fremstad's noble voice—
the sheer magnificence of a thrilling orchestral *finale*—
all these elusive tonal beauties are caught and
expressed in Columbia Records, from the faintest
whisper to the vastest tidal wave of sound.

Volume—TONE—feeling—the most delicate shading
of a theme are perfectly preserved and supremely
present in every Columbia Record—an exquisite tone-
perfection that does not vanish with use.

You can test these exclusive qualities in a series of
home recitals such as no concert audience is ever
privileged to hear. Arrange your first recital *to-day*.



Columbia Graphophone Company

Woolworth Building, New York

Prices in Canada Plus Duty



Grafonola 110
Price \$110



FREE

\$15.00 Draftsman's Complete Working Outfit

Yes, sir. I will give you a complete draftsman's outfit absolutely free. It does not cost you a penny. Besides these German Silver Draftsman's Instruments shown here I also give you absolutely free a 20x25 inch drawing board, a 24 inch T square, 12 inch rule, supply of drawing paper, 2 triangles and French curve, pencils and eraser, drawing ink and thumb tacks, etc., etc.

This is just the kind of an outfit I use myself. Genuine working instruments. You couldn't get this outfit anywhere for less than \$15.00. But you must hurry. I cannot give these outfits away to everyone that writes but will consider the names in the order in which they are received. Send the free coupon. Act quick.

Be a Draftsman Earn \$125 to \$175 a Month At Once

Thousands of positions paying big money are open right along. All over, concerns are constantly wanting trained men. They pay big money. Hundreds of positions open paying from \$75.00 to \$100.00 weekly. A prominent *Chief Draftsman* will give you just the kind of training that you need, practical training the kind demanded by firms that pay the biggest salaries. You can learn to become a draftsman in your own home—during your spare time—by mail. I will give you personal instruction until you are in a position drawing \$125 to \$175 a month. Write for full particulars.

Make More Money Working at Home—Earn While Learning

I will give you paying work to do as soon as you enroll. Practical drafting work will give you experience and put you in the big money making class. Start earning money as soon as you are my personal student.

You may earn \$5.00 a day as soon as you enroll.

Big opportunity for men who act at once. Send the free coupon for full particulars—now. Do not delay. Write immediately.

Chief Draftsman Will Instruct You Personally

For 20 years I have been doing the highest paid expert drafting work as Chief Draftsman of a large and a well known company. I will train you personally and give you just the kind of practical training that you need to hold one of the biggest paying positions. I know what the big firms demand and I will give you this kind of training so long as required during your spare time, in your own home. Send me the free coupon at once. Do not delay. Write today—now.

Pay as You Wish

Don't bother about the money. If you are ambitious and want to become an expert draftsman, don't worry about the money. Write to me now and we will fix it up.

SEND THE COUPON TODAY

For Free New Book

Just fill out the free coupon and mail it to me at once. I will send you absolutely free and prepaid, a new book, "SUCCESSFUL DRAFTSMANSHIP." Tells you all about the profession and the wonderful opportunities that are now open. Here is your chance to get into the big money class. The first step is to send the free coupon or a letter or a post card.

Chief Draftsman Dobe, Div. 3481 Engineer's Equipment Co., Chicago, Ill.

**Chief
Draftsman
Dobe,**

Div. 3481
Engineer's Equipment Co.
Chicago, Illinois

Please mail your book "Successful Draftsmanship" and also full particulars of your liberal "Personal Instruction" offer to a few students. It is understood that I am obligated in no way whatever

Name _____

Address _____

FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

FEBRUARY

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



COPYRIGHT, 1916,
BY LESLIE-JUDGE CO., NEW YORK

Have a Smile With Me!

Judge

The Happy Medium

INTRODUCES SOME LADIES!

*These Five Pictures Will
Brighten Your Rooms and
Make Them a Cheerier
Place to Live in*

\$ 1.00

Black ink can't *describe* to you or even *attempt to show you* what the originals of these pictures are really like.

But you know JUDGE and that guarantees the taste and skill of their execution

The pictures are 9x12 in full colors and mounted on a heavy double mat, and they sell for 25c apiece. \$1 brings *all five* with Judge's Art Print Catalogue.

FF-2-16

Judge,
Art Print Dept.,
225 Fifth Avenue,
New York City.

Enclosed is \$1. Please
send the five art prints
advertised in Film Fun to

.....Name

.....Address



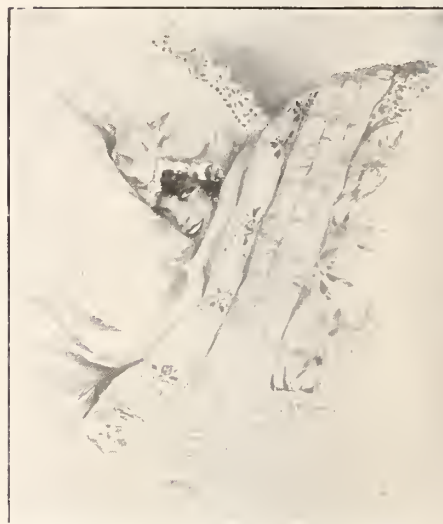
"Steady Work."
By ENOCH BOLLES.



"If Their Wishes Came True."
By PAUL STAHR.



"Aren't You Coming Along?"
By JAMES MONTGOMERY FLAGG.



"All the Comforts of Home."
By PAUL STAHR.

Attach a check, money
order or dollar bill to the
coupon in the corner and
send it in today

**Leslie-Judge Co.,
225 Fifth Ave.,
New York**



HERE'S HOW!

By JAMES MONTGOMERY FLAGG.

Film

Fun



Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President.

Reuben P. Sleicher, Secretary.

A. E. Rollauer, Treasurer.

Grant Hamilton, Art Director.

Elizabeth Sears, Editor.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

323

No. 323—FEBRUARY, 1916

Entered at the post-office at New York
as second-class matter.

Subscription by the Year, \$1.00

Single Copies, 10 Cents

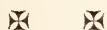
E D I T O R I A L S

What Constitutes a Comedy

TO THE general run of audiences a comedy is a play with comic situations. Originally the word "comedy" was merely an indication of a happy ending, without regard to the plot or the play.

As a rule, the producing companies accept either interpretation of the word. To them a comedy is a picture in which an actor disports himself as a jumping-jack or intrudes his pulchritude into as many close ups as a single reel will hold. The main essentials for a comedy seem to be a pretty girl who falls off a bench and displays a generous section of striped or ringed hose, and a comedian whose only resemblance to Charlie Chaplin is a flexible walking stick and a secondhand mustache.

Chaplin, by the way, is a genius, and to expect a resemblance in make-up to be a substitute for his artistry shows what a poor idea of public intelligence the movie producer must have.



Entitled to Better Comedies

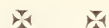
THE BETTER class of companies are sincerely trying to raise their standards, but a large share of them still persist in the delusion that the broad-gauge and roughhouse scenario remains the measure of the public preference. On the other hand, we believe that the great body of motion picture fans is entitled to better comedies than the present average.

The greatest asset of the motion picture is that it allows a large number of people to obtain excellent diversion at a small cost. But to follow the fortunes of a tear-dripping and chest-heaving heroine through five long reels calls for some quality of opposite afterward. A clean, snappy comedy that is at once crisp and sane is the tonic needed.

The producers who spend alleged thousands of real money per week on their stars and directors might find it profitable to invest thirty or forty cents extra and produce a comedy or two that relies as much on its intrinsic humor as upon its unique

falls, tumbles, trips and nonchalant kicks and drops into calm lakes and seething oceans.

Some day, we hope, there will arise a genius who will hear the call of the clever one-reel comedy and give to the laughter-loving, joyous American public the need of the hour—clean comedy.



Inflated Values

THE MISSION of FILM FUN is to make the people laugh—not weep. For this reason we feel inclined to say a word regarding investments in motion picture stocks. Many letters have reached us, asking advice as to investing in motion picture concerns. Many have invested in them and made money. And hundreds more have sent their savings hopefully, only to wait month after month for a prosperous report.

As a rule, there are highly inflated values in the motion picture business. The shrewd man, who knows how to make his money work for him, can make money anywhere. He is the one who is piling up fortunes in the motion picture business. Largely he is enabled to do this because of the money sent in for investment by the hundreds of people who have heard of these wondrous fortunes and hope to get wealthy in a few months. We hear much of the salaries of \$2,000 a minute made by stars of renown, but the actual pay checks might tell another story than that of the enterprising press agent.

For there is another side to the story. A man who would not miss the loss of \$10,000 or \$20,000 complains of the slowness of results from the motion picture business. He has invested heavily. He explains that it costs from \$5,000 to \$50,000 to outfit each company. There must be thirty companies at work before there are any returns on the profits. Expenses keep up all the time. To raise the money for thirty companies takes some scouting in Wall Street, and to wait three or four years for interest takes some patience on the part of the investors. If you have money to spare and patience to wait, then invest in the motion picture stocks.



J. R. BRAY IN PARAMOUNT PROGRAM

COLONEL HEEZA LIAR MAKES GRAND GAME FOR THE ANIMALS.

He's a Busy Little Funmaker

THERE isn't a funmaker on the screen to-day who draws more laughs to the minute than the busy little Colonel Heeza Liar, who was invented and created by J. R. Bray some three years ago. He keeps six cartoonists, twenty assistant artists and four camera men constantly at work getting them out.

Now, you want to know how he does it, don't you? Just how he makes the queer little Colonel Heeza Liar go through his extraordinary antics, and how his funny animals laugh and trot about and seem so human in their endeavor to amuse the public. Well, we'll let Mr. Bray himself tell you about it. Once in a while he will stop long enough from his work to explain the motive power of the busy little chap, although, as a rule, he is too occupied in his work to stop to talk.

"It's a lot of work," says Mr. Bray. "There are thirty-four different processes to go through for each cartoon, and there are about four thousand cartoons in each thousand feet of completed film. First, I make a background on a sheet of heavy paper. This background is printed on many sheets of tracing paper. In this way it is necessary only for the artist to draw the parts which are to appear in motion. You see, the background remains stationary throughout the scene. We can easily erase or draw over this background.

"Each position must be drawn in. And in order that the movement on the screen will run smoothly, we have to use great care in the drawing. See that artist over there carefully tracing off a figure? He is drawing it for a new motion, and in order to get it exactly right, he traces over the figure with

the thin tracing paper and draws in the new motion from that.

"There isn't a drawing that I do not personally supervise, and I make the first sketch of the plot. Sure, I create all the plots. My cartoonists do most of the sketching and filling in, but I draw most of the movements. When a set of drawings is completed, the camera men photograph them. I have an invention for controlling the speed of action in the picture done by varying the number of photographs taken of each cartoon. Here, for instance, you watch that camera man there, and you will see what I mean. That scene requires an object to move rapidly, then slowly, and finally come to a stop for a moment. The pictures representing the quick action will be given one exposure, and as the movement of the object diminishes in rapidity, each picture is given a correspondingly increasing number of exposures. As soon as the action stops, a number of photographs are taken of the same picture, the number being dependent upon the length of time that the action is suspended. In this way I can control the speed of the different parts of the picture.

"I couldn't tell you just where I did get the idea. It simply evolved, I guess. I was a newspaper artist on the New York papers for seven years, and I always had a notion in my brain of this funny little chap going through all sorts of amusing adventures. Everybody likes kid pictures and animal pictures, no matter how old they get, and Colonel Heeza Liar was popular from the start. There is a promising future in the animated cartoons, and I am figuring on some surprises for the future."

Mr. Bray is drawing cartoons for the Paramount Program.

A Brown-Eyed Comedy Girl



PATSY DE FOREST, a Lubin girl, was ready for her chance when it came. That is why she always wears such a charming smile—because she got her chance. There were eighty girls taking a shy at the chance, too. She was tried out in a picture and went through her scenes with such charm-

ing ease that the other seventy-nine hadn't a ghost of a chance.

Patsy is mighty popular around the studio, but she has an Angora cat, named Billy, who might be more popular. Billy prowls around the place, seeking what he may devour, and he makes no bones about devouring what he seeks. Anybody who is careless enough to leave a lunch about the place immediately begins to inquire as to the locality of Billy before he accuses anybody else of its disappearance. And Billy calmly seeks the protection of Miss De Forest's shoulder and sticks out his tongue at his accusers.

"Billy wouldn't touch a thing," explained Miss De Forest, "but he got a bad name one day, and ever since they blame everything on him. He got the bad name through the carelessness of one of the directors, who had been wanting to go fishing for a long time. Finally he had a day off and laid in a lot of fish for bait. He left it around loose, and Billy just wanted to taste a little of the fish—you know how cats like fish—and first thing you know all that bait was gone. Of course Billy got blamed for it, because he happened to be seen hanging around the vicinity. You wouldn't touch anything that didn't belong to you, would you, Billy?"

"Na—ou!" said Billy, purring like an exhaust engine.

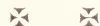


LUBIN

THE PROPOSALS ARE RECEIVED.

Patsy De Forest, Nancy Baring and Adelaide Hayes in "His Three Brides." Willie Montague's proposals of marriage are received. They conspire to punish him.

"See?" said Miss De Forest. "Billy says he didn't." And Billy must know.



A Good Lender

First motion picture actor (indignantly)—Say, what did you want to go and tell folks I was borrowing money for?

Second actor—Well, I only mentioned it to one or two particular friends.

First actor—Well, don't ever do that again, else I'll never borrow another dollar from you. See?



LUBIN

HIS THREE BRIDES.

Deborah Pottle, a fat, elderly widow, is in love with Willie Montague, who is a made-up, conceited old man, fancying every woman he meets in love with him. He proposed by letter to three girls, who send one of the proposals to Deborah and urge her to prepare to marry the ancient beau.



THANHOUSER-MUTUAL

GLADYS HULETTE LOOKS OUT TO SEE IF THE WEATHER IS FINE.

Six o'clock in the early dawning, and Gladys Hulette is looking to see if the day is fair. It takes her fifteen minutes to get into her crimson sweater and a fetching little crimson cap and a short brown tweed skirt, and out she trips for her morning walk on the smooth roads outside of New Rochelle, N. Y. Miss Hulette doesn't believe much in nerves or temperament. Her pretty little head is crammed with plain common sense—the variety that calls for long walks, much living in the open air, simple foods, unostentatious gowns and plenty of earnest work.

"That's what puts color in your cheeks and punch in your work," she says. "Temperament is all right for press notices, I suppose; but it is a dreadfully unpleasant article to live with—so I bar it."

Miss Hulette is a Thanhouser girl. Besides that, she is a pretty girl.

Shadows on the Screen

By LOIS ZELLNER

Think of a baldheaded row to-day,
Sitting in front of a sheet,
With daring side glances
Applauding the dances,
With comment on ankles and feet.

The beauties divine that appear on the scene,
Alas! are but shadows thrown out on a screen.

Think of grand op'ra with never a note,
With never a voice to be heard,
With Carmen coquetting
And false loves begetting,
And nobody saying a word.

The great prima donna in Spain's lovely scene
Is only a shadow thrown out on a screen.

Think of the stars we used to see,
Red-blooded heroes of might,
Now celluloid strips
Held in place with tin tips
That respond to the flicker of light.

Alas! all these stars from Olympus once seen
Are now only shadows thrown out on a screen.

L'ENVOI

No shouting, clapping, loud acclaim,
While tense he feels his heartstrings grip;
Approval now for stars is tame—
"Passed by the board of censorship."

New Use for Pies

Little Ethel ran breathlessly into the house and asked her mother for thirty cents.

"What do you want with thirty cents?" asked her mother.

"'Cause Tommy's got thirty cents, and he knows where we can get pies for ten cents apiece. So you see, mamma, if I get thirty cents, and he's got thirty cents, we can get six pies."

"Six pies!" the mother exclaimed. "Why, you children would be sick for a month if you were to eat six pies!"

"We don't want to eat 'em," Ethel explained. "We want to play Keystone comedy."



Change in the Measure

Cobb—When that actor was courting his wife, he used to give her a bushel of kisses in front of the camera.

Webb—Yes; now she receives a small measure.



FAMOUS PLAYERS

Mary Pickford, as she appears for the first time in the role of an Italian, in the Famous Players Film Company's production, "Poor Little Peppina."



AMERICAN

CLIFFORD CALLIS AS "KIDDO."

The Kidds are blessed with Kiddo, a precocious youngster, who relieves the monotony of the Kidd home by carelessly throwing about father's loaded revolver, yanking the plumes from mother's imported hat, breaking bric-a-brac, and other fascinating indoor activities.

friends, you know," began Miss Grant in her most severe tone.

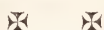
"Oh, that don't make no difference," smilingly assured the shopgirl. "Most of my customers, they like to have me call them 'dearie.'"

Miss Grant helplessly bought the gown, as an excuse to get away. So if you see her in a fetching little velvet gown on a plum shade, you will know at once that it is her "dearie" gown.



Jimmie Thinks Moviegoers Heartless

Mrs. Hansen and her five-year old son, Jimmie, attended the movies Sunday night to see "The Lily of Poverty Flat," the final picture of which reveals a dying man. This picture impressed Jimmie considerably, and it must have set him to thinking seriously. They had attended the last performance, and everyone was leaving the movie house at the same time, and Jimmie had walked a few blocks with his mother, when he stopped abruptly and with a sad face looked up at his mother and asked, "Didn't nobody stay to that man's funeral?"



Snug Headquarters

A battle picture was being reeled off. Two Irishmen applauded a picture of the general.

"Phot would yez do if yez were a gineral?" asked one.

"Phaix," was the answer, "Oi think Oi'd make me pillow me headquarters."

Did You Ever See a "Dearie" Gown?

Miss Valentine Grant, who starred in Olcott's Irish pictures as the little Irish lassie, saw a pretty gown in a little shop window not long ago and went in to look at it. Miss Grant is a nifty little dresser and cannot resist the lure of pretty frocks. She liked the gown, but not the salesgirl, who persisted in calling her "dearie."

"Looks elegant on you, dearie," urged the salesgirl for the fortieth time.

"That isn't necessary, you know," said Miss Grant, who can do some good work at freezing exuberance when needed.

"Oh," went on the breezy shopgirl, "don't you like to have me call you 'dearie'?"

"Well, we are not dear



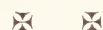
AMERICAN

"HANDS UP!"

Kiddo returns home after his brief runaway adventure and amuses himself by cutting up books and smashing lamps. He finds his father's revolver and holds up his frightened parents.

'screen' me from all trouble, to allow 'visions' of your former girls to 'fade' away, and to keep grinding away for me, and me only."

They clasped hands as "Good-night" was flashed.



Excellent Foundation

A very thin girl was shown on the screen.

One girl remarked to her friend, "That actress has the foundation for a very good figure."

"Yes, indeed," was the answer. "The 'framework' is excellent."

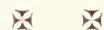


AMERICAN

Kiddus, a bachelor, goes out in search of a shave, while Kidd, the proud father, seeks a haircut. Meanwhile Kiddo disappears, and Kitty Kidd sallies forth in search of him. Kiddo, fired with the zeal of adventure, comes across Kiddus's auto and climbs in under the robe in the back seat. Kiddus emerges from the barber shop as Kitty Kidd comes wailing down the street, hunting for her Kiddo. Sympathetic Kiddus tries to comfort her, and thereby incurs the hostility of Kidd, who rushes from the tonsorial parlor in a state of semi-shampoo and ferociously attacks Kiddus with his storm stick. The diplomatic Kiddus pacifies the pair, and fired with ambition to aid the charming Kitty Kidd, he starts on a hunt for Kiddo.

Papa Must Pay for His Blessings Now

Billy was very fond of going to the movies, but his papa refused to give him the money to go as often as Billy desired. On this night Billy had teased his father so persistently that he was sent to bed after supper. His mother took him to bed and stayed with him while he said his prayers. She was inwardly amused when her little son finished his prayer in this manner: "God bless mamma, and God bless papa—when he gives me a nickel for the pitcher show. Amen."



A Jitney Proposal

They were at the pictures. The youth, drawing a sigh from a great depth of feeling, remarked to his sweetheart, "Dearie, you are the 'star' of my life. Won't you allow me to play opposite to you until the 'reel' of life runs out?"

"Yes, my hero," she replied, "provided you promise me never to come home 'reeling,' to avoid all domestic 'scenes,' to



MITTENTHAL

LENA VIOLA BROWN.

Miss Brown Likes Feathers

LENA VIOLA BROWN, with the Mittenhal Studio at Yonkers, is an athletic girl and would rather spend her time skating, hunting or riding than in the shops. So she delegates this job to anyone she can hire, coax or bribe to do it.

"I wish we could wear feathers," she snapped disconsolately one day, after several hours spent in trying to decide which of three gowns to choose. "Now, if we could only have been provided with a nice coat of feathers, you know—black or blue or white, as we might choose—how grand it would be! Just brush down our feathers and be able to go anywhere in any kind of weather. Wouldn't that be grand?"

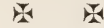
"It would," agreed her father, who is a great chum of Miss Brown's and who likes to be with her every spare moment. "Sure it would. But what on earth would you do, Lena, in the molting season? Wouldn't it sound rather odd if all the screen people were to call up the director on busy mornings and say, 'Sorry, but I won't be able to be down this morning; I'm molting'?"



KALEM

OLLIE KIRBY.

"Dad," said Miss Brown, "as a father you are a great success, but as a sympathizer you are not worth tuppence. And just for that, I'll take all three of the dresses."



The Funniest Part of It Was that He Paid the Bill

HELENE ROSSON, of the American Company, keeps a comedy scrapbook of the funny things that happen around the studio.

"What's the funniest thing that has happened to you this week, Bill?" she asked a friend the other day.

The friend paused meditatively.

"Funniest thing I heard of this week was about the collector who tried to collect a bill from me yesterday," he said.

"What was funny about that?" she inquired.

"Why, he collected it," said her friend, in surprise.



AMERICAN

"The top of the morning to you," says Helene Rosson, of the American.

"Oof! Look Out for 'Ootsie!'"

IF YOU drop in to pay a friendly call on Miss Ollie Kirby, leading lady for Kalem, look out for her pet. He's all over the place, and the conversation will run something like this:

"Why, hello, there! Come in. Oh, don't sit down in that chair! You'll sit on Ootsie. There, now, you scared him out! Haven't seen you for a long— Look out there! Gracious! You nearly stepped on Ootsie! Have you seen me in 'Stingeree' yet? I think it's the best thing I've— Oh, please don't lean against that cushion! You'll mash Ootsie."

You feel sure you are seeing things. You rub your eyes and blink stupidly and wonder if you have vertigo.

"Has it a regular name besides what you call it?" you ask timidly, eying it and wondering if there really is such an animal.

"It's a horned toad, silly," says Miss Kirby. "It's my mascot, and it never leaves my dressing-room."

And Ootsie blinks solemnly at you. He knows you are afraid of him.

"Let Katy Do It"

JANE GREY and Tully Marshal have put over a clever picture in the Triangle Fine Arts picture play, "Let Katy Do It," the scenario of which was written by Bernard McConville. Katy is the family drudge and takes care of the seven children of her selfish sister, Priscilla. When the parents of the children die, Katy supports them by teaching school and keeping house after school hours. In the meantime her lover goes to Mexico, where Fate later sends Katy and the seven children. Follow exciting battles with Mexicans.



TRIANGLE

SCENE FROM "LET KATY DO IT."

Priscilla's cherubs make a strategic attack on the cookie box, but are discovered by their Aunt Katy, who is the family drudge. Their doting mother describes them as angels, but they do not look the part.



TRIANGLE

Katy and the children arrive in Mexico. Her uncle is glad to see them, but her lover thinks there are too many children.



TRIANGLE

The "angels" like the jam and are prepared for a further foray in search of dainties on the top shelf of the pantry.



TRIANGLE

Jane Grey as Katy, teaching the seven nephews and nieces. These are the famous Triangle kiddies, Violet Radcliffe, George Stone, Carman de Rue, Francis Carpenter, Ninon Fovieri, Lloyd Pearl and Beulah Burns.



UNIVERSAL

"The dimples are mine!" insists Herbert Rawlinson.

"Just a minute, boys," smiled Hazel—and if you ever were close to that fetching little grin of hers, you know that trouble melts away in its glow like a snowball in the kitchen stove. "What's the use of fussing over a pair of dimples? Look at me. I haven't a pair of dimples to my name, but did you ever notice that little pair of twinkles I keep in the corner of my eyes?"

They noticed them.

"Now, Ray," went on Hazel, "you are just as handsome without dimples as Herb Rawlinson is with them. What's a pair of dimples between friends?"



EDISON

"Who wants your old dimples?" protests Ray McKee.

Those Dimples Again

HERE'S a pair of notable young screen actors who do look alike, don't they?

The main distinguishing feature is a pair of dimples that have almost ruptured a friendship of long standing.

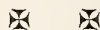
All because a perfectly good name strayed from its moorings and attached itself to a perfectly good pair of dimples in a recent number of FILM FUN. The dimples belonged to Herbert Rawlinson, of the Universal, and the name belonged to Ray McKee, and both of them declared themselves insulted at the combination.

"Haven't I troubles enough of my own," wailed Ray McKee, "without wishing Herb Rawlinson's Universal dimples on me?"

"What have I ever done to you," demands Rawlinson indignantly, "that you credit my cute little dimples to that Edison guy, Ray McKee?"

The tangle probably never would have been smoothed over if it had not been for Hazel Dawn, the clever Famous Players girl, who came back from St. Augustine, Fla., where Sid Olcott has been directing her in her new play, "My Lady In-cog," just in time to smile on the situation and keep everybody in a good humor.

So they smiled in unison for FILM FUN readers.

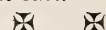


A Cast with Caste

Speaking of the fabulous salaries that some of the screen stars get—the amount

usually depends upon the versatile brain of the publicity director—here's a cast that aggregate incomes of about \$36,600 a day. They were not screen stars, either; but they could ask for a big salary 'most any time in the world of finance and be sure of getting it.

They were part of the cast in the Essanay production, "The Crimson Wing," a play dramatized from the book of the same title by Hobart Chatfield-Taylor, of Chicago, who is a social leader as well as a well-known writer. Mr. Chatfield-Taylor requisitioned enough of his wealthy friends to make up a few effective scenes, especially those that were filmed on the estates of Cyrus McCormack, Orville Babcock, James Ward Thorne, Scott Durand and Howard Shaw. The chauffeur in the play, who drives a high-powered automobile, is Edward F. Moore. All Edward Moore is is vice-president of the Rock Island, and the little old car he drives in the picture isn't a thing but his own \$14,000 machine. So you see there is some class to that cast.



Film—Does she plunge into her work?

Flam—Yes; she's a diver for a film concern.



FAMOUS PLAYERS

"Why fuss about dimples?" smiles Hazel Dawn. "Did you ever notice that pair of twinkles in the corner of my eyes?"



FAMOUS PLAYERS

MARGUERITE CLARK, IN "MICE AND MEN."

Peggy shines the wash basin to see herself in it, to the awed amazement of her fellow-orphans in the Foundling's Home.

The Same Old Dilemma of Love and Duty

LITTLE Marguerite Clark and her company spent a happy time down in Savannah, Ga., while they were rehearsing for "Mice and Men," Madeleine Lucette Ryley's celebrated play. There is plenty of real Southern atmosphere in the picture. It is easy enough to film an occasional picture that has a Southern appeal; but to get the real old Georgian flavor, one must spend weeks in the place.

"Mice and Men" is distinctively of the Southland. Miss Clark, as Peggy, the breezy little orphan from the Foundling's Home, gives us another phase of her versatility. J. Searle Dawley, who directed the play, searched ceaselessly for the right effect to every bit of detail, and the scenes bring back fond memories to exiled Southerners when they look at the typical pillared house, the cook and the porches.

Peggy is a high-strung little soul, quivering with sincerity and naivete, from the vibrant moment when she, of all the little orphans in the Foundling's Home, is selected by the philosopher, who decides that he will train a wife to exactly suit him. To this end, therefore, he goes to the Foundling's Home to select a girl who has neither family nor friends to deter him from his scheme. Peggy, who has been the life of the home, faces her new life with somewhat perturbed sensations, but manages to be the same little Peggy through every step of her development from the drab little foundling cocoon to the accomplished and beautiful young society girl. But she meets the nephew of her philosopher, who is a trifle more to her taste than the stern, grave old scientist, who is face to face with the fact that he has gone to a lot of care to train a wife for his nephew, instead of himself.

There is plenty of quiet comedy in the play—close enough

to the pathos that brings a catch in your throat to make it all a real comedy should be, only a step from a tear. Miss Clark is at her best in this well-known play and has a good support in such well-known screen actors as Marshal Neilan, Clarence Handyside, Robert Conville and Charles Waldron.



Bad Man to Handle

Charlie Chaplin's pal was being choked black and blue during the showing of a "Night Out," when two rural citizens down in the first row became very interested.

"Gosh! he handles 'em ruff! Now watch him grab that other fellow!" said one.

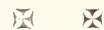
"I'll be doggoned if he is! If he bothers with that fellow with the little mustache, he's flirtin' with death, 'cause I'se seen him before, and say! he'll fight a circular saw if he gets real mad!" exclaimed the other.



FAMOUS PLAYERS

SCENE FROM "MICE AND MEN."

Peggy has been adopted by a wealthy Southerner, to be trained to his liking as his wife, and she returns to the Foundling's Home to tell her friends all about the glories of her new home.



Can He Fill 'Em?

The motion picture fan (watching Chaplin in "A Night in the Show")—Look! See how nice Chaplin looks when he is dressed up!

Friend—He looks grand. But say! I wonder what he did with the big pants and shoes.

Motion picture fan—I understand that he gave them to the camera man.

Friend—Whatja know 'bout that? Suppose he can film?



FAMOUS PLAYERS

"I ain't seen dat chile nowhars," says the old cook, when Peggy finds it somewhat difficult to adjust herself to the requirements of her new home.

Confessions with Coffee

By ELIZABETH SEARS



I MET three screen actresses the other afternoon, refreshing themselves in a modest little coffee room with coffee and waffles. They were of the type that has arrived, and can afford to be natural and indulge in their simple tastes for waffles.

"Now, don't ask us about the uplift of the screen," said the one with the moleskin toque. "If I had the working over of Mr. Webster's book on words, I'd rout out 'uplift' the first shot out of the box. Why, do you know what we were just discussing when you came in? We were discussing the greatest need of the successful screen actress."

"What is the greatest need of the successful screen actress?" I inquired amiably, ordering waffles with plenty of syrup.

The three glanced at each other sympathetically and despairingly.

"Closet room," they recited in chorus.

I buttered the waffles liberally, doused them with syrup, and waited. If you wait long enough, a woman will tell you everything and admire you with fierce envy for not questioning her.

"We have been looking for apartments," said the girl in the moleskin toque. "I just must have more closet room. My wardrobe problem is getting to be serious. I have trunk after trunk filled with clothes, and no place to put them. I do not dare put the trunks in storage, for one never knows just when one is going to need the garments of a certain year, period or style. Just as sure as you dispose of a gown or hat, your director is going to demand a scene of you next day in which you will need that identical garment. And so you go on accumulating and accumulating, until every trunk and clothes press and closet in the house is full of old stuff that you do not dare get rid of. Sometimes a scene must be retaken, and you'll lose your job if you dare try to substitute a gown, hat or even a pair of shoes."

"And then there's your street clothes," complained the girl in the nifty plum-colored velvet dress. "I'd greatly prefer wearing quiet street tailored suits of dark blue or brown; but, you see—well, it's like this. People judge you so in New York by your clothes. If you are not garbed right up to the minute, they mark you down as a failure. Lack of success

is the one crime they won't forgive you for in New York. If you simulate success, they'll believe it of you."

"I'll never forget how hard it was for me to learn that," smiled the third girl, hurrying on her new and immaculate white kid gloves. "Mercy me! in my first days as a screen actress, I was careful of my white gloves. I only had two pairs—one on my hands and one at the cleaners—and I would not have dreamed of slinging them around carelessly like this. When I came to New York, I had a modest coat and skirt suit and two or three nondescript garments that I called, in my innocence, shirtwaists. I call them 'blooses' now. And I went wearily from office to office, trying to get a job, without results, until a successful friend lent me a dashing blue taffeta one-piece gown, with a smart hat, and after a few minutes before her dressing table turned me out as a cleverly hand-painted work of art. The first place I visited that day yielded a job that was my stepping-stone to success. I hate to admit it, but it is true that a lot of our success depends upon our wardrobes."

"That wasn't the worst of those dreary marches from office to office, either," admitted the girl with the moleskin toque. "Since this seems to be a clearing house for confessions, I'll own up that what used to rile me the most was the way they gave us an appraising glance—just the same manner in which

a horse dealer examines a horse. They eye you impartially, ask you to get up and walk across the room, and measure up your feet and hands. You feel as if every slightest blemish had suddenly magnified into a mountain, and every wrinkle in your shoetop and every tiny break in a thread in your hose was wildly proclaiming itself to the world at large."

"Oh, my dear, you speak true words!" sighed the girl with the white gloves. "I lost myself a good job once by suddenly whirling around on my tormentors and asking if they wouldn't like to examine my teeth."

"I didn't know screen actresses ever had to look for jobs," I ventured. "I always understood that the managers fairly forced them to accept salaries of a million dollars a week, with bungalows and limousines and brocade-draped dressing-rooms."

The three young women looked at each other sadly and rose.

"Unconscious humor," they murmured. "Goodby, dear."



MUTUAL

Lady Eglantine is a white Leghorn hen, owned by A. G. Christian. This was her first experience before the motion picture camera. She is valued at \$100,000 by her owner.



CLOVER FILM CO.

One of her Admirers Three has taken advantage of the darkness to kiss Peggy, and she writes to each that she must refuse to see them again until the guilty one confesses. They all confess to the kiss.

Who Kissed Pretty Peggy?

IF YOU were a pretty girl with three admirers, who belonged to the same fraternity and called in sets of three, how could you choose between them?

If all three were calling on you and the lights flickered and went out, and one of them kissed you in the dark, how would you discover the guilty man?

This is the plot around which Lois Zellner has woven a sparkling comedy scenario, in which Ruth Shepley, a Broadway favorite, has the leading part. It is a comedy mystery in which an unclasped fraternity pin and a case of mumps prove to be the clew by which Peggy discovers the man who kissed her. There isn't a slow scene in the comedy. It gives one a laugh for every minute.

Lois Zellner, who is a well-known writer of dainty verses, some of which have appeared in *FILM FUN*, believes in the one-



CLOVER FILM CO.

"ADMIRERS THREE."

Peggy thinks it is only a sore throat, but the doctor pronounces it a case of mumps.



CLOVER FILM CO.

HEAVENS! IT IS THE MUMPS!

Ruth Shepley, as Peggy in Lois Zellner's clever comedy, "Admirers Three," surveys her swollen cheeks in dismay.



CLOVER FILMS

"SO YOU ARE THE MAN WHO KISSED ME."

Roy Byron, as Cort Carter in "Admirers Three," proclaims himself the guilty man by coming down with the mumps, contracted the night when he slyly kissed Peggy in the dark. He is the man that Peggy loves best, and she is much pleased at the discovery.

reel comedy, and although she has done much good work in drama, she likes best to write comedy.

"I write the drama and playlets for money," she confesses, "because they pay better; but I write the comedy scenarios for recreation. After I have seen a tragic film, with scene after scene of tense emotions, my shoulders ache with the strain of the close watching, and then I want to see a snappy little comedy with a good laugh in it, to take out of my mouth the taste of sin, death and drowning, such as the modern programs seem to delight in. Why film the horrible phases of life, anyway? We have plenty of them with us every day. When we pay money for an evening's entertainment, we want to be entertained, not depressed."

"Admirers Three" was directed by Charles Dixon, one of the late recruits from the stage.



"SILENT BILL" HADDOCK, THE DIRECTOR WHO NEVER USES A MEGAPHONE

The Man With the Voice

WILLIAM HADDOCK, director for the Gotham Film Company, has never used a megaphone in directing a picture. His voice is a natural megaphone. When he cups his hand around his mouth and roars forth a direction, everybody, from the camera man to the extras waiting out in front of the gate, hears every word he says. Haddock is a genius at directing. He's been picture making for eight years and is interested in little else, if you bar his love of yachting and his mania for joining every lodge that is organized. He gets his passwords all mixed up and hands out the wrong pass for the right lodge; but once the doorkeeper hears that Haddock voice booming out a request to get in, he just says, "Pass in, brother," and lets it go at that.

Early in the winter Mr. Haddock asked the loan of a lively



pair of twins from a friend, to make a scene in a picture he was directing. The twins were new to the motion picture, and along about five o'clock, when every moment of light was precious, they tuned up for their evening repast. Haddock used every art he had to keep them in a pleasant frame of mind for the next scene that was coming right along, but he mistook the symptoms. No well-regulated twin will accept a rubber rattle when he knows

it is bottle time. Haddock tried to find written directions for emergencies, but it took a female member of the company to suggest that he offer them their usual five-o'clock bottle instead.

"I hustled around for a bottle and fed those twins," confessed Haddock, when we asked him how the affair turned out, "and we got them smiling again just in time to catch those last few rays of good light. No, sir, I never ask an actor to do anything I would not have the courage to do myself—that's why I fed the twins. In my early days as a director, I once did order my actors to do something which to me looked very simple, but I found out differently when I made up my mind to go in and do the thing myself. We were putting on one of those early Edison comedies in the 'Casey' series. This one was called 'Casey and the Steam Roller.' Casey was at work on a street-paving job and was to be struck in the back by a steam roller and rolled out quite flat. This result was obtained by trick process, that of substituting a piece of heavy flat wrap-

ping paper cut out somewhat in the shape of a man, to be substituted by joining to the other film at the instant Casey was struck by the steam roller. Several of my actors refused to be bumped by the steam roller, and in anger I made up as Casey and went in to do the work myself. I know you will believe me when I tell you that I had to rehearse that scene twelve times before I could quit looking back to see when the steam roller was getting close enough. Once I had my coattails caught in the middle of the roller, which was slotted. I did twelve falls on the gravel, and when the scene was finally over, I spent some time picking gravel out of my hands. It was a more dangerous job than it appeared to be, and from that time on I never asked an actor to do anything risky without first putting myself in his place.

"I remember a funny incident in Savannah, Ga., which will serve to illustrate how a very small object can upset the best laid plans of the motion picture director and cost the company considerable money. We were down there doing a picture for Edison (this was before the days of censors), in which the story called for one man to shoot another over a game of cards. It is always customary for stage managers to shoot a pistol off once to test its working order. I tested the pistol with a bullet from a fresh box of cartridges, and it worked perfectly. Then the cameras began turning on the scene. I had a number of people engaged, and we were quite a distance away from the city. The scene worked up to its climax at which the shooting occurred. The pistol did not explode, and the scene was ruined. We tried it again, and once more the pistol did not explode. After three or four more failures on the part of the pistol, the situation grew desperate, because we were running out of film and it was too far back to Savannah for anyone to make a return trip for film before sundown. The worst part of the dilemma was that in looking over the box of cartridges we could not tell which were the good ones and which were bad. I loaded the revolver full of them and commenced to work the trigger. They were all bad. In fact, the only good cartridge was the one I had fired at first when I was testing out the pistol. And this goes to show how so small a thing as a box of bad cartridges can sometimes cost somebody several hundred dollars."



HADDOCK WAS TRYING TO KEEP THE TWINS QUIET FOR THE NEXT SCENE

Modern Beau to Modern Belle

I AM SADLY perplexed, I confess:
The vaudeville show, you are sure,
With its nude-ankled girls, is impure;
But you on the shore
will wear less—
A costume you're dainty
and trim in,
Too pretty and precious
to swim in;
And chaperons, mothers
and all
Are confessed by their
frocks at the ball.

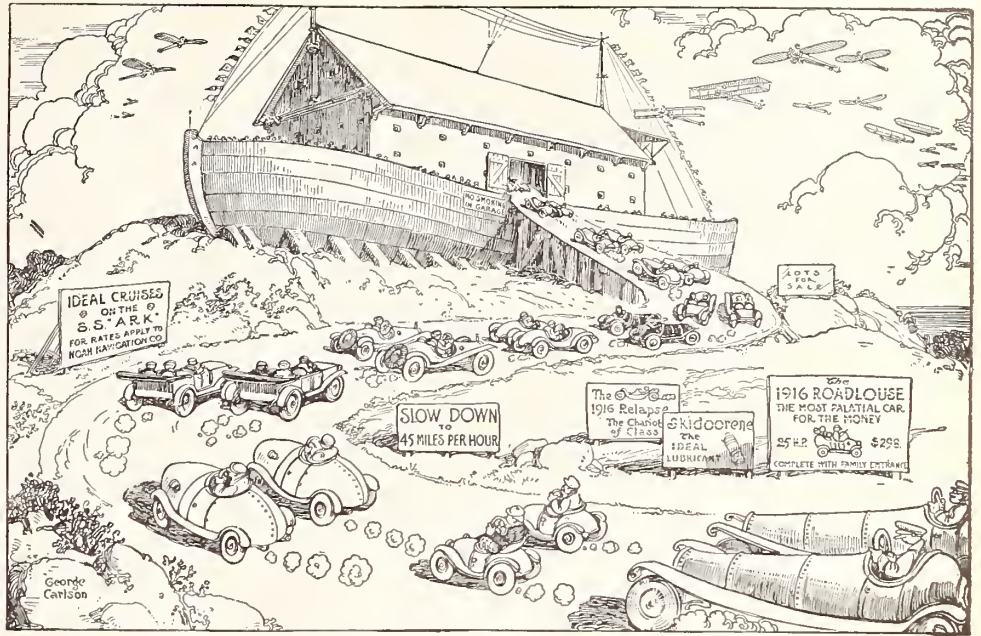
You say the stage dance is indecent—
Your sweet smile sours as you view it;
But the maids dance alone who trip
through it.

But the women who romp in these recent
Mad revels rampant and chaotic,
Timed to every motion erotic
Of the native love dances, their hands
Clasp a partner—and he understands!

You sing me the popular airs—
If I said the things they recite
Or attempted the things they invite,
Your father would kick me downstairs.
And the ears need a wash of carbolic
That hear—yet you sing them in frolic,
And, of course, your young lips must be
clean;
But I wonder just what you can mean.

I'm afraid I'm behind in my part;
I'm your lover and not your censor.
But to be an innocent fencer
With the devil's a difficult art;
And to dress in sin's clothes just for show
Is a new thing. I'm awkward, I know.
Be patient and pardon me, pray,
If I sometimes forget it is play.

—Stokely S. Fisher.



IF HISTORY SHOULD REPEAT ITSELF, AND NOAH'S ARK WERE TO BE USED TO-DAY

The Chief Problem Overcome

"I've taken the most important step toward building a fashionable apartment house."

"Let the contract, have you?"

"No. I've selected a fancy name for the building."

Two Classes of Art

"Works of art are divided," said the incurable punster, "into two classes: The chromos and the Corot-mos."

To Dan Cupid

DEAR DAN—Where are you nowadays?
We used to like your sportive ways,
When with your darts and little bow
You took pot-shots at high and low!

We even took it in good part
Though now and then a flying dart
Struck stinging home. 'Twas pleasant when
The tiny wound was healed again.

But now the arrows are so rare
That once seemed flying everywhere!
Perhaps you need to-day, my son,
A modern rapid-fire gun.

The times are changed. No longer slow,
Our youth are never still, you know.
So if you'd add hearts to your string,
You'll have to hit them on the wing!

But whether bow or gun you wield,
We hope to see you take the field,
For life is rather dull and gray
Without you and your sportive play.

When you your mother Venus see,
With kindly words remember me;
And while this mortal life endures,
I'll sign myself, sincerely yours.

—Tudor Jenks

His Strange Notion

"My nephew, Wadley Weams, has a queer theory," grumbled the old codger.
"He'll argue by the hour that by the exercise of kindness and patience a hired man can be tamed and domesticated, so that he will become of real assistance on the farm!"

All There

"She talks like a book."

"Yes, the volume of her speech is truly wonderful!"



"I think your husband dresses so nicely and quietly."
"Really? You should hear him when he loses a collar button!"



OLIVER MOROSCO PHOTOPLAY CO.

"If you expect to get that chicken farm, don't cackle too much," warns Jane, the maid, who has just married William, the butler. Miss Grace Greenwood is featured with Sidney Grant in this comedy, "Jane."

The Girl With the Girlish Laughter

MOST girls are sensitive when they are overly tall, with correspondingly long limbs; but Grace Greenwood is canny enough to make both laughter and capital out of her height. You will remember her as the vaudeville girl who wore an accordion-pleated skirt that seemed longer because the waist of it was up under her arms. She sang a song about retaining her girlish laughter, and as her act proceeded, she did windmill stunts with her arms and legs. As the fancy seized her, she waved them impartially over the

piano, the tables and chairs, or through the air. She has retained this art of poking fun at herself in the films, and incidentally she keeps her audiences in a roar of mirth.

She is artistically awkward. She does it so cleverly that she is practically graceful at it. As Jane, in the Morosco film comedy of that name, she is one of the very funniest girls on the winter screens. Jane is a practical housemaid in the establishment of a gay bachelor, and she is married secretly to William, the butler, with the proviso that the master must not know it, else he may discharge them. And the dream of Jane's life is to own a nice little chicken ranch, with chickens that lay real eggs. When Shackelton offers her \$500 to pose as his wife for a day, she is stunned, but not entirely dead to the fact that this sum of



OLIVER MOROSCO PHOTOPLAY CO.

SCENE FROM "JANE."

Shackelton, a gay bachelor, has told his wealthy uncle that he was married and must produce a wife and child to show uncle, who is coming to dine. He offers Jane, the maid, \$500 if she will pose as his wife for a day.



OLIVER MOROSCO PHOTOPLAY CO.

REHEARSING THE RECEPTION OF UNCLE.

Jane tries hard to register ease, and the endeavor to quickly acquire airs and graces almost bowls her over.

money would buy a chicken ranch.

Sidney Grant, who, as William, is somewhat dismayed at seeing his wedding day grabbed by his master, is silenced by his determined bride, who needs the money and who informs her subdued husband that what she says goes in that family. Mr. Grant is fully alive to his opportunities for effective work in this picture and makes the most of each one.

The picture made a deep impression on a petite young matron who viewed it the day before she charged into a Christmas shopping jam. Noticing a throng of wildly excited women surrounding a



OLIVER MOROSCO PHOTOPLAY CO.

Shackelton poses before his uncle as a young father, hoping for an increased allowance. He borrows the laundress's baby, but she becomes alarmed and demands its return.

table in the center of the store, she endeavored to get a glimpse of the bargains on sale. She hung around for ten minutes, and then gave it up as a bad job, for older and stronger females were ceaselessly milling about the table, making frantic grabs at whatever lay upon the table. The young matron sighed fervently.

"I'd give anything for Grace Greenwood's arms," she murmured. "She could just stand there and look right over those women and see what she wants, and then reach in and pick it off right before their eyes. What a boon it would be!"



OLIVER MOROSCO PHOTOPLAY COMPANY

Uncle Finds William Kissing His Nephew's Supposed Wife

UNCLE comes happily downstairs with a few toys for the baby and is stunned to find William ardently engaged in imprinting a bunch of warm kisses on the lips of his nephew's wife. He looks at her accusingly, and Jane blurts out the truth. "That is my real husband," she declares. "We were married this morning, and I am only playing as the master's

wife to deceive you." In the meantime, to add to complications, the laundress informs the police that the baby is being held, and events occur so swiftly and so conclusively that uncle is pretty fairly well stunned with the rapid transposition of the family affairs of his nephew. It ends in forgiveness and the marriage of Shackleton and Lucy, while Jane counts chicken money.



OLIVER MOROSCO PHOTOPLAY COMPANY

The Last Straw

DESPERATE at the tangle into which he has drawn himself and his household by his prevarications, young Shackleton throws himself on the mercy of his fiancée, Lucy Norton, whose father has ruled against him because of his wildness. She is persuaded to brave the parental wrath and to become his wife in a runaway marriage, when she discovers the baby and the

supposed wife. But Jane, who has the \$500 and visions of the chicken ranch it is to buy, cares little for the climax of the affairs of her bewildering wedding day, in which she has wedded William and posed as Shackleton's wife. Explanations are hastily made to Lucy, uncle is mollified, and William and Jane retire to the back stage to count the money.



L-KO
LEE MORAN, THEY SAY, ALWAYS ENJOYS HIS LOVEMAKING SCENES.
 "When Cupid Caught a Thief."



TRIANGLE
MADCAP PEGGY IS CAUGHT IN THE TOILS OF LOVE AT LAST.
 As the Scotch minister makes timid love to Billie Burke in "Peggy," one of her latest picture plays.



EDISON
THIS IS THE CLINCH
 Scene from "Cartoon"



VITAGRAPH
FORTUNATELY FOR HIS PEACE OF MIND, LOVE IS BLIND.
 Frank Daniels in one of his best mediums, "Crooky."



V. L. S. E.
YOU CAN SEE THAT HIS HEART ISN'T IN IT; BUT HE NEEDS THE MONEY.
 Otis Harlan and Grace Darmond in "A Black Sheep."



EDISON
A CUTE LITTLE ANNU
 Ray McKee and Grace Morris in



LASKY-PARAMOUNT
"IT'S A CINCH," SAYS CHIMMIE.
 Victor Moore in "Chimmie Fadden Out West."



ESSANAY
DEVOTED ALWAYS BUT NEVER FERVENT IN HIS WOOING.
 Charlie Chaplin in "The Woman."



LASKY-PARAMOUNT
A REAL HEART
 The interpretation of "The Temptation"



ET MEANS BUSINESS.
on a Sanitarium."



FAMOUS PLAYERS
NOT MUCH PUNCH TO A KISS LIKE THIS, IS THERE?

Edward Dillon and Fay Tincher as the Muleteer and Dulcinea, in "Don Quixote."



KRITERION
OBSTACLES NEVER COUNT WHEN ONE IS REALLY IN LOVE. YOU KNOW.
"And Percy Made Good."



JOKER
A GAY OLD DUCK AND A PRETTY YOUNG GIRL.
Max Asher and Gale Henry in "Lemonade Aids Cupid."



AMERICAN BEAUTY
AGE MAKES NO DIFFERENCE IN COURTSHIP.
William Carroll and Lucille Ward as "Darby and Joan," in "Settled Out of Court."

FUL! ISN'T IT?
in "Santa Claus vs. Cupid."



THROB KISS.
Geraldine Farrar in
ation."



CASINO STAR COMEDY
ANY OLD TIME CISSY FITZGERALD SIDESTEPS A COURTSHIP!



NESTOR COMEDY
NEVER TOO BUSY TO STOP FOR A KISS.
Billie Rhodes and Ray Galligher in
"Keeping it Dark."





L-KO
LEE MORAN, THEY SAY, ALWAYS ENJOYS
HIS LOVEMAKING SCENES.
"When Cupid Caught a Thief."



TRIANGLE
MADCAP PEGGY IS CAUGHT IN THE TOILS
OF LOVE AT LAST.

As the Scotch minister makes timid love to Billie Burke in "Peggy," one of her latest picture plays.



EDISON
THIS IS THE CLINCH THAT MEANS BUSINESS.
Scene from "Cartoons in a Sanitarium."



FAMOUS PLAYERS
NOT MUCH PUNCH TO A KISS LIKE THIS, IS
THERE?

Edward Dillon and Fay Tincher as the Muleteer and Dulcinea, in "Don Quixote."



KRITERION
OBSTACLES NEVER COUNT WHEN ONE IS
REALLY IN LOVE, YOU KNOW.
"And Percy Made Good."



VITAGRAPH
FORTUNATELY FOR HIS PEACE OF MIND,
LOVE IS BLIND.
Frank Daniels in one of his best mediums, "Crooky."



V. L. S. E.
YOU CAN SEE THAT HIS HEART ISN'T IN IT;
BUT HE NEEDS THE MONEY.
Otis Harlan and Grace Darmond in "A Black Sheep."



EDISON
A CUTE LITTLE ARMFUL! ISN'T IT?
Ray McKee and Grace Morrissey in "Santa Claus vs. Cupid."



JOKER
A GAY OLD DUCK AND A PRETTY
YOUNG GIRL.
Max Asher and Gale Henry in "Lemonade Aids Cupid."



AMERICAN BEAUTY
AGE MAKES NO DIFFERENCE IN COURTSHIP.
William Carroll and Lucille Ward as "Darby and Joan," in "Settled Out of Court."



LASKY-PARAMOUNT
"IT'S A CINCH," SAYS CHIMMIE.
Victor Moore in "Chimmie Fadden Out West."



ESSANAY
DEVOTED ALWAYS BUT NEVER FERVENT IN
HIS WOOLING.
Charlie Chaplin in "The Woman."



LASKY-PARAMOUNT
A REAL HEART THROB KISS.
The interpretation of Geraldine Farrar in
"The Temptation."



CASINO STAR COMEDY
ANY OLD TIME CISSY FITZGERALD
SIDESTEPS A COURTSHIP!



NESTOR COMEDY
NEVER TOO BUSY TO STOP FOR A KISS.
Billie Rhodes and Ray Gallagher in
"Keeping it Dark."

COURTSHIP IN COMEDY.



ALL THE WORLD'S A STAGE



When Charles Ray, the leading Inceville juvenile actor who did such splendid work in "The Coward," went off and was quietly married, he promised to send a picture of himself and the new Mrs. Charlie. Here is the result, and Charles swears it is NOT his fault.

A Martyr to the Cause

SHE DESERVES a better job than she has, this little motion picture girl who was hurrying to her apartment with an agonized look on her face. Some day, when she is a leading lady, we will print her name; but just now she says too much publicity would hurt her job rather than help her. It seems odd that too much publicity can retard success, but sometimes it does.

Anyway, she was hitting the high places from the Fort Lee ferry for a subway when she told the story, between hops.

"I mustn't complain," she pointed out, "because I might lose my job, and it is the first real good chance I've had in the pictures.

I'd have marched straight through those Canada thistles if it had killed me. Oh, my land, my poor ankles! Wait till I tell you the story.

"You know that scene in 'The Warning,'" she sighed, "where the spirits of the blessed are going up the hillside, while other spirits doomed to the realms of Hades are wearily wending their way down? Well, that was filmed right on the slopes of the Palisades above Fort Lee. Ugh-gh! but the chill, chill winds were whistling as we started on our dance up the pathway! Our robes were thin, and the cold was strong. But we shivered along, for some of us were extras, and it would have taken a herd of wild horses to have dragged a complaint from our blue and trembling lips.

"Airily dancing up a steep hill in the teeth of a norther is one thing, and invading the domestic peace of a regiment of Canada thistles is something else again. Fix in your mind the fact that we wore no hosiery. And set your teeth on the knowledge that if we sidestepped the thistles, we were out of camera bounds—and you know what that means. Talk about the early Christian martyrs! They hadn't a thing on us. We went

through those Canada thistles with many a yelp, but nary a limp."

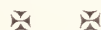
"But didn't you"—

"Please don't interrupt. We didn't. Not till we heard the welcome call of 'cut.' Then we did some dancing that was not down on the program. For how can I explain, unless you ever plunged into the bosom of Canada thistles yourself. Temporary committees on first aid to the wounded were formed right there, and if you were ever stung by a nettle, you know exactly why I intend to invest in the first taxi I see. My feet and ankles are simply— Taxi! Here! I'll give you an extra dollar if you get me home in ten minutes! Help!"

"Shucks!" protested an eager listener. "There isn't a Canada thistle on the Palisades. Now, what do you suppose that girl"—

"There are, too, Canada thistles on the Palisades," said a believer in the harrowing tale.

But, like Dr. Auchinbaugh's story of the two parrots who hung around a South American Catholic church so long that you had only to put a lighted candle in front of them to have them say mass, it's a good story, whether it's true or not.



Two-minute Interviews

"**T**ELL me something funny, quick!" we begged of Cissy Fitzgerald. "What's the funniest thing that's happened to you this week?"

"A candy pull," said the charming Cissy. "I was brought up in England, you see, and I missed the joys of the American candy pull. We rehearsed a picture lately in which I had to pull candy. They let me cook it and test it, and then I rolled up my sleeves, buttered my hands and started in to pull it. Twenty pounds of it! And that's the grandest thing that's happened to me this week."

"What's the nicest occurrence for you?" we asked of Margaret Gibson, the pretty, dark-haired little ingenue with the Centaur people. "Quick, please! There is only five minutes left."

"I can tell it in two," promptly replied Miss Gibson. "They are going to star me and have some plays written especially for me. Could anything be nicer?"

Leah Baird was slipping away through a half-open door when we hailed her.

"What do you know that's funny?" we inquired.

"Nothing," she handed back; "but I was just thinking of something that is rather interesting. You know no screen actress can ever afford to take a day off for illness. On the stage, now, there are always understudies; but on the screen—never. If a leading woman decided to die when only two reels of a five-reel picture had been taken, the whole thing would have to be shelved in the morgue. That's why you never hear of screen actresses being ill."



Tempus Fugit

The scene showed the interior of a business office. The clock on the wall showed it to be twelve o'clock. Two men left for lunch. In the following picture the men were returning; in this case the clock was fixed for one.

A little boy said to his father, "Gee! I never knew an hour to go so fast in my life!"





Road hog—Blow your old horn, ding ye! I ain't goin' to turn out for no automobile!

Distinction

CAIUS and Titius were possessed of an equal thirst for distinction.

"I," declared Caius, "will write the Declaration of Independence on the back of a postage stamp."

"And I," declared Titius, determined not to be outdone, "will beat my wife's rugs without growling."

Now which, mes enfants, do you think achieved the really distinguished thing and which the merely outre?

Some Uprising

Tim—My wife and I have had a quarrel. You know she is getting frightfully stout, and last night I told her she looked like an inflated balloon.

Jim—Well, you can hardly blame her for going up in the air.

Complications

A porch swing in the lobby of a furniture store bore the sign, "Made in America."

Soon so many people gathered about the spot and began to laugh immoderately that one of the salesmen went out to investigate.

"What is the matter?" asked the store manager.

"A tramp is asleep in the swing," said the salesman, "and the sign is in his lap."

A Sanitary Drink

DRINK to me only with thine eyes,
And yet I feel constrained
To add a prophylactic thought:
Pray let thy glance be strained.

His Reason

"The reason I stick around the house, instead of going downtown, when my niece is entertaining the sewing circle," explained the old codger, "is not because I want to hear what the women say, but because I know they would say something I'd want to hear if I wasn't there."

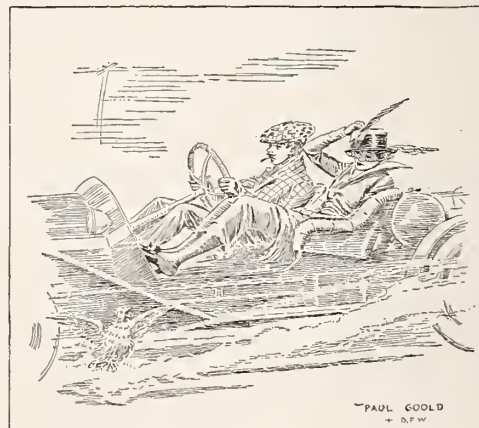
Quality

Ancient mciden—Does this parrot swear much?

Bird dealer—No, ma'am; but what swearin' he does is very loud and clear.

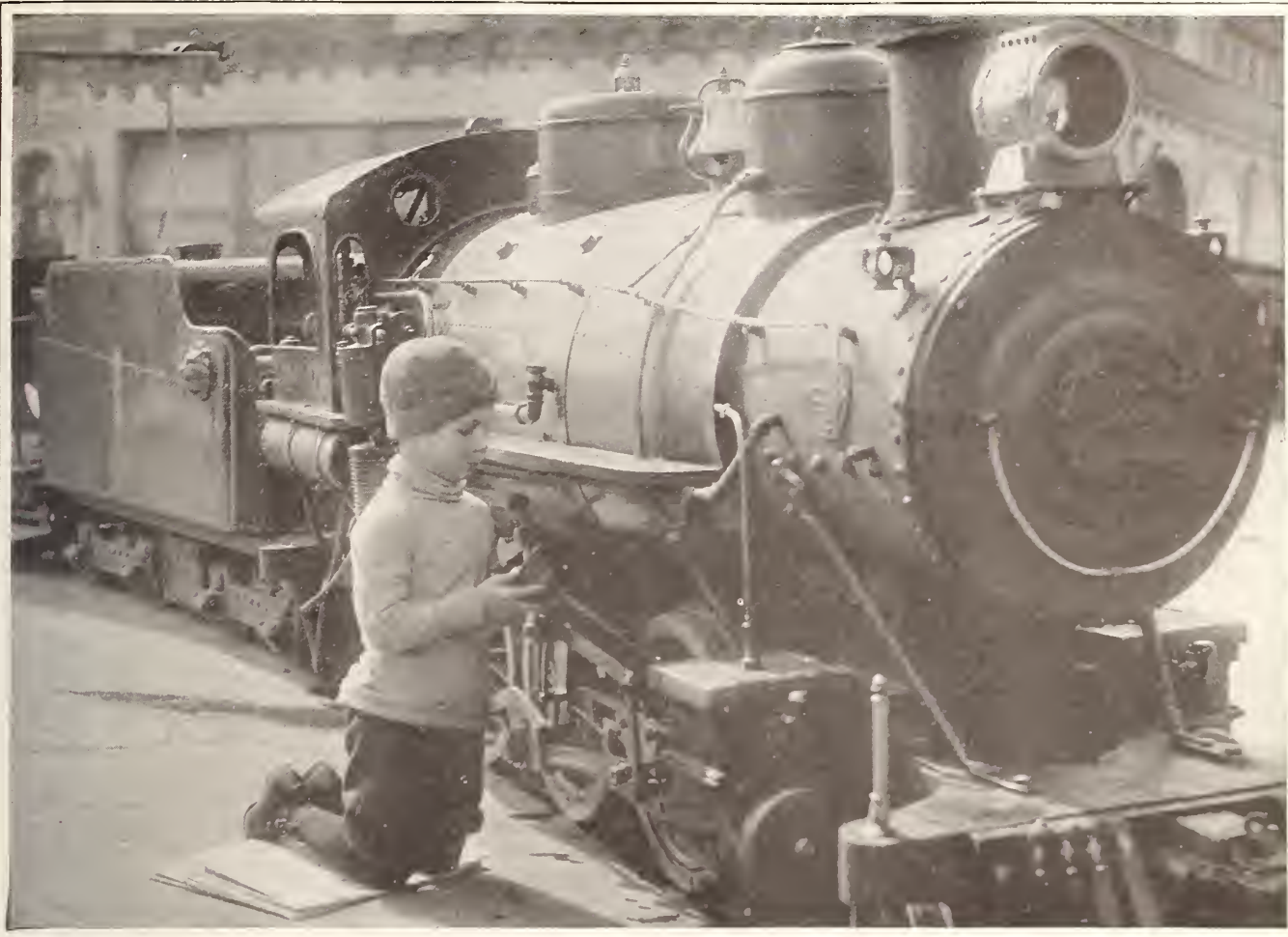


Yesterday—



SUNDAY MORNING

—To-day



SIGNAL FILM

SCENE FROM "THE GIRL AND THE GAME."

Jimmy Burke is only in one episode of the play, but he was the proudest boy in the universe when they took him on as an extra and let him do what he had always yearned to do—fool around a real engine with an oil can. The boy in the picture grows up to be a real engineer and marries a wealthy girl; but Jimmy doesn't care. Even if he is in only one part of the play, he knows that every kid on his street is green with envy when he sees that picture in the theaters.

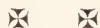
Not Seriously Interrupted

The consoling friend leaned toward the plump, crape-hung widow and her plump, crape-hung daughter. In a solemn whisper that contrasted deeply with the gay tune of the orchestra and the gay color of the preliminary announcements run on the screen, she sympathized,

"I suppose the death of a husband and father in the home makes a break in your lives that one who has not experienced it can never imagine."



"Well, it's an awful break, but not so bad as you might think. Nellie and me took turns taking care of him, and that way we only missed two nights of 'The Exploits of Elaine,' even counting the funeral."



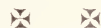
A Rift in the Lute

The picture showed a second-story man climbing over a back fence with a bag of stolen property.

When he reached the other side the bag broke, scattering the contents on the ground.

Pat said to his friend, "Phot do yez call thot?"

"Phaix," was the answer, "thot is a moving picture of a rift in the loot."



The Kid Is Clever

In order to get a line on the past careers of its leading players, the World Film Corporation had a blank form printed and distributed about the Fort Lee Studios. The actors were requested to fill in the blanks with the information desired and return them to the office. Here is the way jocular Johnnie Hines, the irrepressible juvenile comedian, filled in his sheet:

NAME: John L. Hines.

WHERE BORN: In bed.

TOWNS IN WHICH YOU HAVE LIVED: New York City. Only existed elsewhere.

WHERE EDUCATED: Scranton Correspondence School.

WHAT CLUBS: Life member of "The Nut Club."

WHERE PLAYED IN STOCK: Don't play stock. Very few good actors do.

IN WHAT CITIES ARE YOU WELL KNOWN: Joliet, Auburn, Ossining, Atlanta—and Yonkers.

WHERE CAN WE USE YOUR NAME TO BEST ADVANTAGE: Churchill's and Jack's.

MARRIED OR SINGLE: Neutral.



POLISHING HIM

"Did Estelle marry beneath her?"

"Dear me, yes! She had to teach him tango, bridge and cigarettes!"

Quasi-quiPs



VEN in business it is well to be fired with zeal—otherwise you may be fired with rapidity.

The devil will have his do.

People who rule the roost like to crow about it.

He who has a bee in his bonnet often gets stung.

Some people take bushels of pains to keep out of a peck of trouble.

People who do things by halves secure fractional results.

It's natural for a man to desire to stutter when he pronounces his own doom.

Conscience may make cowards of us all, but it's the gallery that makes a lot of heroes.

All's fair in love—yet you can't convince the wife of it when her husband's stenographer is an attractive brunette.

It's sheer nonsense to claim that Truth lies at the bottom of a well. Truth never lies.

—Don Bregenzner.

A Reservation

"Tell me, dearest—would you marry a spendthrift?"

"Surely—if he had the thrift."

Her Part

"She's fond of acting, isn't she?"

"Yes, indeed. She plays the mischief with a fellow!"

A Misplaced Compliment

She—I don't see Bennie Beanbrough with that pretty country girl any more.

He—No; in being too anxious to please her, he precipitated an estrangement.

She—How did he do that?

He—She is very much interested in painting.

She—So I understand.

He—Well, one day she took him to see some of her pictures on exhibition at the county fair.

She—Did he admire them?

He—He at least tried to pay the girl a compliment.

She—Indeed?

He—Yes. He said, "They all look like the work of Rubens," and she hasn't spoken to him since.

The Exception

He—The trouble with the average married woman is that she hasn't enough to do to keep her busy.

She—No, not unless she has married a man to reform him.

Not opportunity, but its use, is the test of a man.

Some Little Manager

"Is your son's wife a good manager?"

"Yes. She manages to make him jump whenever she gives him an order, which is more than I ever was able to do."



YACHTING TERM: A FINE SPREAD OF CANVAS



TRIANGLE

Don Quixote Battles with the Windmill

POSSIBLY no scene in the Triangle picture version of "Don Quixote" brings such a hearty spasm of genuine mirth to the audience as the famous battle of Don Quixote with the windmills, while Rosinante, his valiant steed, waits patiently for her master's victory. They had a long search for Rosinante. Every time they discovered a horse whose framework came up to plans and specifications, De Wolf Hopper, who has devoted a lot of work and thought to being a personable Don Quixote in the picture, indignantly refused to submit his weight to any such fragile moorings. So they compromised. They gradually fed up Rosinante and trained down Don Quixote, until a medium was established.

A Long Stretch

Breathlessly they watched the hero of the political problem play as he scanned the tape from the ticker.

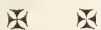
"What is that machine he is pulling the strip of paper out of?"

"Oh, the actual business deals take place in New York, and the market quotations must come from there."

"And you mean he gets all those prices on that from New York?"

"Sure."

"Well, you needn't try to make me believe that machine holds tape enough to reach from here to New York."



Plenty of Color

Dilly—Did Gray go among the slums in search of "local color" for his scenario?

Dally—Yes; and he returned with a black eye and a red nose.

A Dime for a Nap

A stout woman and her three children were holding up the line at the box office.

"I can't help it, ma'am," the cashier was saying. "You'll have to pay ten cents for each of the children, or you can't go in."

"Now, wouldn't that make you mad?" said the stout woman, turning to the woman next to her. "This thing wants me to pay ten cents for each of the children to see the show, and they go to sleep just as soon as they get inside."



Somebody Broke Off the Arms

The Venus de Milo was shown in a picture.

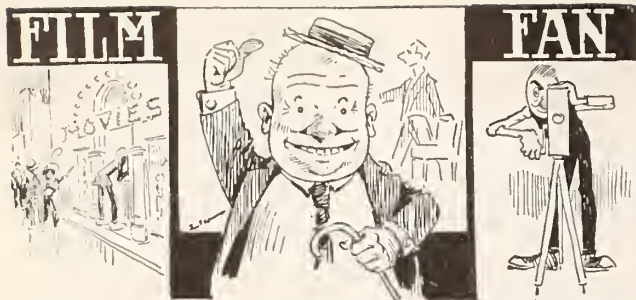
Miss Hibrow—Isn't that beautiful?

Miss Lobrow—Yes; but they must have a very careless domestic around.



VICTOR

Mary Butler, Glen White and Paul Panzer, in "The Heart of a Mermaid."



THERE are some plays so bad that they are almost good.

We have been led to believe that we were to get nothing but the best from the Triangle pictures, but "The Corner" is a species of cheap melodrama that has not had the popular appeal its author and producer hoped for. It was written by C. Gardner Sullivan, who knows better, and supervised by Ince, who can produce really good stuff and who has given the public some wonderful results of photographic direction, combined with a correct sense of the artistic, a large measure of genius, welded with good judgment. He has done it, mind; but not in "The Corner."

It seemed almost a pity to me, as I watched the show and listened to the grunts of disapproval all around me, that such a company as the Triangle, with the remarkable facilities at its command, should so cheapen its reputation by offering this jumble of shoddy claptrap to its audiences.

Aside from its palpable endeavor to incite sympathy for a common thief and murderer, it serves no purpose save to make one wish that George Fawcett had had a better vehicle for his very commendable portrayal of a difficult character. Willard Mack was not at all at ease in his conception of a poor engineer, and Clara Williams, who played the wife of the engineer, has a quaint little upward curl to her lips that prevents her from looking as pathetic as one might expect the erring mother of starving children to be.

Here's the story: John Adams, an engineer, loses his job. Then he loses his savings account of \$900, because the savings bank in which it was "stashed" called in its quick loans. Ordinarily savings banks are not permitted to make "quick loans," but for the purposes of the story the author allowed his savings bank to get above the law. If it comes to a choice of sob stuff and the law, cut out the law. For what is melodrama without its sob squad?

David Waltham, a wealthy man, endeavors to corner the food market on top of all this. He seems to corner a soup supply, according to the reading matter on the boxes. Adams then pulls off a wise stunt by stealing three Vienna loaves in plain sight of the assembled multitude. Even the policeman would notice something queer about a breathless and hatless man madly charging down the center of a public street, with three shrinking Vienna loaves clasped to his bosom. This gets him sixty days in jail; but how could the author drag in the sob stuff otherwise?

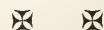
The wife and little ones must starve dramatically. They do. The golden-haired little ones, even after a long, hard day in the slums, assemble for supper with curls shining and every hair in place and tied back with expensive ribbons. Not a hint of slum dirt mars their appearance. The wife tries washing. She is a poor laundress, according to her own showing. She washes out an undershirt as she would a leaf of spinach, and leaves the baby to finish the job while she undertakes to stick

the colored clothes in the boiler. Every laundress knows that you don't boil colored clothes. No, sir. She was a bum washer, and it was no wonder she lost her job.

From the wash tub we see her arrayed in a highly checkered silk dress, starting out on an equally highly checkered career. Also she hasn't the best taste in hats. Even wicked rental agents do not require two floating yards of willow plumes any more. And while she is dining out with said wicked rental agent and copping his roll when he is in his cups, honest but misguided John gets loose and goes home. Well may you shudder. And that is just what happens. Wife comes home late with her glad rags and a good-sized roll, and we have the big scene.

John decides to get a job, and gets one in the warehouse of Waltham, the man who must be wicked because he has money. He entices the capitalist into the warehouse late at night, on the assumption that all rich men are so wickedly trustful that they will take such a trip alone late at night on the mere word of a stranger on the 'phone. Waltham is bound and left to starve in the midst of soup. All of the boxes, by common consent, tumble down on the rich man, and the engineer, who must be honest because he is poor, goes home to a late supper.

The greatest strength of such enduring pictures as "The Birth of a Nation," David Griffith's masterpiece, lies in the fact that they indicate a conscientious adherence to realistic detail. In "The Corner" there is not the slightest indication that any attention was paid to either realism or detail. The Triangle, it was hoped, would put both comedy and the drama of the films on a higher and more enduring standard. It seems a pity to see it fall so lamentably beneath its own standard.



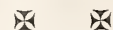
J'ever meet Betty Shannon, the world renowned publicity girl from the west? Betty always has a new story, and here's one she handed out the other day at lunch, only she admits it is hearsay and she won't vouch for it.

"All right," grinned Betty. "Hear about the big wrestler that the little wrestler downed the other night? The big chap had tossed everybody to the mat, and the little wrestler, who always wears a mask and will not reveal his identity, suddenly surprised his friends by offering to take on the big fellow for a friendly round. He took him on and threw him within five minutes, and no one but me knows the secret."

"Tell me," I begged. "Come on, Betty. I'll never tell."

"Well, sir," said Betty, "you must promise cross your heart you'll never tell, for I wouldn't have it get out for the world. But the little fellow found out that the big chap was ticklish, and in the first grab he managed to tickle him in the ribs so deftly that he got the big chap's goat, and he went to the mat. Isn't that the funniest thing you ever heard?" And the young lady marched off down the avenue as smartly as if she had not just told me a most astounding story.

Maybe it's true, though. You never know.



Some of the greatest motion picture fans in the world are to be found in Australia. Sidney has seventy-five picture houses with its population of 700,000. These picture houses charge all the way from ten to sixty cents admission and give the best variety of films. They are Chaplin-mad and will fill the picture houses on a night when a Chaplin film is advertised. The picture houses are closed on Sunday nights, but on every other night in the week they play to capacity.

Why be Sixty-five in Body when Less than Thirty in Years?

You are Only as Young as Your Cells are Alive, Energized and Plastic

Why Take Less Than Your Full Share of Life and Pleasure? Are you living a full and successful life? Why not always be at your best?—thoroughly well, energetic? **Why not invest in yourself** and make the most of your every opportunity? It is easy when you know how. The Swoboda System points the way. It requires no drugs, no appliances, no dieting, no study, no loss of time, no special bathing; there is nothing to worry you. It gives ideal mental and physical conditions without inconvenience or trouble.

THE SUCCESSFUL AND ENJOYABLE LIFE

Your living, enjoying and earning power depends entirely upon your energy, health, vitality, memory and will power. The Swoboda System can make you tireless, improve your memory, intensify your will power, and make you physically just as you ought to be. I promise it.

NOT SELF-CONSERVATION, BUT SELF-EVOLUTION

Early To Bed and Early To Rise may have at one time made man healthy, wealthy and wise, but now, it is otherwise. To-day, early to bed and early to rise and regularity of habits gives a man high blood pressure, hardening of the arteries, and makes him mentally narrow, irritable and too ready to criticise—premature old age and early demise.

Nowadays, as in truth always, if a man desires to be healthy, wealthy and wise he must evolutionize.

WHAT OTHERS HAVE TO SAY:

"Conscious Evolution has come all for me that you promised and I am simply radiating good health. I can hardly believe it myself, it has made such a great change in me. I am in better condition than I have been for twenty years and am chuck full of energy and ambition. Tasks that were a burden to me in the past are now easy and a pleasure. I have no money to burn or throw to the birds, but if you were to offer me one thousand dollars in good hard cash and put me back where I was before beginning your system, I would say, 'Nothing doing.' I enjoy the work you have mapped out for me and am impatient to get at it."

"I shall be sixty-six years old next August and if you were to see me right now you would say, 'forty,' and, as a fact, I am better, stronger, and have more energy than the average man at forty. I have only you and your system to thank for these things, and I want to thank you from the very bottom of a grateful heart for what you have done for me. I am a man now in every sense of the word, whereas I was only a fraction of a man and a small fraction before profiting thru Conscious Evolution."

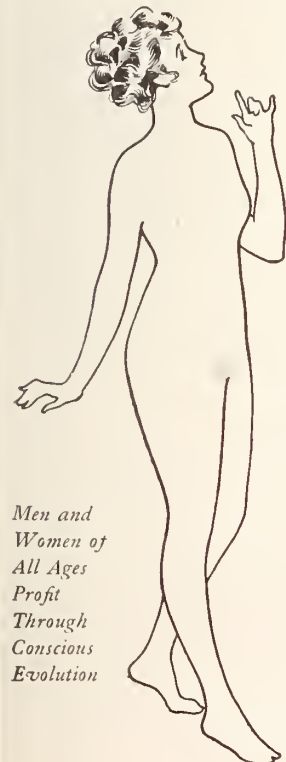
"The strangest part of it all is that my hearing is greatly improved. The muscles of my shoulders, back and abdomen are immense, and I have forgotten that I have a liver, kidneys, heart or any other organs, except my stomach, which makes a loud call three times a day. I have lost all desire for stimulants."

"One year ago I was an old man of forty; today I am a youth at forty-one."

"I must state that the principle of your system is the most scientific, and at the same time the simplest I have ever heard. You do not misrepresent one single word in your advertising."

"When I tell some of my friends how quickly I was benefited by Conscious Evolution, they do not believe me. They think I exaggerate."

"I feel that I must express once more my sincerest and warmest appreciation of the benefit you have given me. Had anyone told me that I could possess such fine quality of body and such development as I do at present, after nine weeks of Conscious Evolution, I would have said that they were raving mad. You have proved beyond the shadow of a doubt that you can do everything you say; in fact, I believe you really do more than you promise. Results have been so startling in my case that I feel that I have been born again. At the time of writing I feel full of life, energy and ambition. My body has assumed a most graceful shape of which I am more than proud and thank the day that I ever heard of you. I could write you a whole lot about your Conscious Evolution, I feel so thankful. There is no better value on God's earth than what you offer, and anyone who doubts your statements must be indeed more than skeptical. I would consider it an honor to have you use my letters in every way you think fit."



Men and Women of All Ages Profit Through Conscious Evolution

Why Become Prematurely Old in Whole or in Part?

Age in Years and Age in Body are not Identical.

Ponce de Leon's Fountain of Youth Died With Him. Your fountain of youth will die with you. Each man's fountain of youth is within himself. Through Conscious Evolution only can you drink to the full of the fountain of youth.

WHAT OTHERS HAVE TO SAY:

"I am seventy-one years of age, and in three weeks your system has apparently made a new man of me. I am so enthusiastic over Conscious Evolution that it is difficult for me to control myself, and not do more than you say. I want to thank you for the interest you are taking in my case. When I wrote you for your instructions I was in a very desperate condition. I have never been sorry for one minute that I have written you. On the contrary, I want to thank you for what you are doing for me. I am getting along fine; I am a wonder to myself. It does not seem possible that there could be such a change in any one in such a short time."



Swoboda
Originator of
Conscious Evolution

My New Copyrighted Book is Free

It explains THE SWOBODA SYSTEM OF CONSCIOUS EVOLUTION and the human body as it has never been explained before. It explains MY NEW THEORY OF THE BODY AND THE MIND. It will startle, educate, and enlighten you.

My book explains HIGH BLOOD PRESSURE and HARDENING OF THE ARTERIES, as well as OLD AGE conditions and how to overcome them.

You will cherish this book for having given you the first real understanding of your body and mind. It shows how you may be able to obtain a superior life; it explains how you may make use of natural laws for your own advantage.

My book will give you a better understanding of yourself than you could obtain from a college course. The information which it imparts cannot be obtained elsewhere at any price. It shows the unlimited possibilities for you through conscious evolution of your cells; it explains my discoveries and what they are doing for men and women. Thousands have advanced themselves in every way through a better realization and conscious use of the principles which I have discovered and which I disclose in my book. It tells what Conscious Evolution means and what it may do for you. It also explains the DANGERS OF EXERCISE and of EXCESSIVE DEEP BREATHING.

I offer my System on a basis which makes it impossible for you to lose a single penny. My guarantee is startling, specific, positive and fraud-proof.

Write for my FREE BOOK and full particulars today before it slips your mind. Make up your mind to at least learn the facts concerning the SWOBODA SYSTEM OF CONSCIOUS EVOLUTION for men and women.

ALOIS P. SWOBODA, 1378 Aeolian Hall, N. Y.

Pennants for Movie Fans



FILM FUN, the magazine of the happy side of the movies, has made a collection of little felt pennants bearing the photographic reproductions of famous stars.



Twenty-four of these pennants—a full set—will be given away with each year's subscription to Film Fun for one dollar.

Film Fun tells you about the *laughs that never reach the screen.*

Striking pictures of the big features soon to be produced and intimate gos-

sip of the profession told by the actors and actresses "between reels" bring the making of a movie right down to your own door.

If you want to become acquainted with the heroes and heroines you see on the film you can meet them, "at home" informally, in Film Fun.



The pennants—they are eight and one-half inches long—will make a pleasing decoration for your room and Film Fun with its amusing anecdotes, its photographs and its humor will be a welcome addition to your reading table.

Send in the Coupon Today.

F. F. Feb.

FILM FUN, 225 Fifth Ave., New York

I enclose one dollar. Enter my subscription for one year and send me the felt pennants as advertised.

Name.....

Address.....

City.....State.....

Here are the Stars

Charles Chaplin
Anita Stewart
Earl Williams
Lottie Pickford
Francis X. Bushman
Richard C. Travers
G. N. Anderson
Kathlyn Williams

Flora Finch
Blanche Sweet
Dustin Farnum
Warren Kerrigan
Francis Ford
Grace Cunard
Billie Ritchie
King Baggot

Jane Gail
Mary Fuller
Marguerite Clayton
June Keith
Bryant Washburn
Edna Mayo
Clara Kimball Young
Ruth Stonehouse

FILM FUN

One dollar a year. 25 cents for 3 months. Ten cents a copy

"The Art of the Moving Pictures"

Vachel Lindsay has written a book on motion pictures, called "The Art of the Moving Pictures." It is one of the first to be written in appreciation of the motion picture. His purpose is to show how to classify and judge the better films. The volume closes with some sociological observations on the conquest of the motion picture, which he regards as revolutionary as was the invention of printing. Published by the Macmillan Company. Price, \$1.25.



Dench, on "Making the Movies"

"Making the Movies" is one of the new books on motion pictures and was written by Ernest Dench. It gives much interesting and detailed information on the method of making films, putting on photo plays, and taking films under the water. As Mr. Dench knows the motion picture business thoroughly from the inside, he has been able to give a graphic description of the making of films. Published by the Macmillan Company. Price, \$1.25.



A Bit of Talk

Miss Marguerite Snow was in the Rolfe-Metro Studio, where she is at work on the stellar role in "The Upstart," a five-part Metro feature, when a uniformed boy from the office came in singing her name.

"Wanted on the 'phone, Miss Snow," he said.

"See who wants me," she said.

The boy nonchalantly informed her that her husband was calling.

"Oh, that cannot be!" returned Miss Snow. "He is working in California."

But it was so. Miss Snow had a little difficulty in hearing Mr. Cruze's words at first, but they soon fell into about thirty dollars' worth of small talk and gossip.



His Best Man

The motion picture director was explaining the making of a photoplay to his best girl, who had hopes of definite remarks.

"You see," he said, "that chap over there with the straw hat is new to the staff, but he is a very good actor. I expect to see him our best man in the near future."

"Oh, dearie!" whispered the blushing girl. "This is so sudden!"



Kriss—Is your wife nearsighted?

Kross—Yes; she has to get a "close up" view of everything.

Unique Birthday Gift—Calendar and Pencil Combined



The neatest, catchiest, most useful pencil ever devised. The clip contains dainty interchangeable annual calendars. An ideal pocket accessory for any business or professional person. It makes a splendid present, prize or souvenir for your friends or customers. Sample (by mail), highly nickel plated, 25c each. Heavy sterling silver, \$1.50 each. Fully guaranteed. Write for special quantity quotation. ADVERTISERS: Your ad can be effectively imprinted on the metal. BIG INDUCEMENTS FOR AGENTS. H. MARUI & COMPANY, Department H, 33 BROADWAY, NEW YORK, N. Y.

BE AN ARTIST

MAKE Money Drawing Comic Pictures. Let the world's famous cartoonist, Eugene Zimmerman, spill a few ideas into your head. Get the Zim Book—it's chuck full of valuable suggestions. Price \$1.00 postpaid. Bound in 3-4 Morocco. Satisfaction guaranteed. Money back if book returned in ten days.

Address **Zim Book**, Desk FF 2-16, Brunswick Building, New York

Wanted

Ideas for Photoplays

Free Booklet

How To Write Photoplays

\$25 to \$200 Paid For Each Good One

Your help needed to meet tremendous demand of 30,000 theatres changing program daily and clamoring for SOMETHING NEW. If you attend the movies, you know the kind of ideas wanted. New writers, if they possess imagination, are encouraged. It's IDEAS that count, not previous experience or special education. Your chance to succeed is as good as anybody's. Write today for my 32-page free booklet, "How to Write Photoplays."

Turn Your Happy Thoughts Into Cash

In the lives of all people...in your life...is material for many strong and heart appealing photoplays...photoplays as good or better than many you have actually seen acted on the screen. Writing photoplays enables those who lack the experience necessary for writing novels and stage plays, to express the brilliant and original thoughts which many of them possess. Investigate without cost, by using free coupon below.

Earn \$100 to \$300 a Month

Writing photoplays is the *most fascinating occupation in the world*. The thrill of seeing your creation acted on the screen...the thought that it is entertaining and inspiring *millions* of people...this is a joy of the keenest and deepest sort. Writing photoplays is also *most profitable*. If you possess invention and imagination you should be able to turn out one successful photoplay a week. Such a record is by no means uncommon, and those who are doing this can earn from \$100 to \$300 a month simply for spare time work in their own home. Use free book coupon and obtain full particulars.

ELBERT MOORE, Box 772 FB, Chicago

Former Scenario Editor Shows You How

My complete and authoritative COURSE OF INSTRUCTION AND CRITICISM correctly develops your ability and gives you the simple rules of photoplay writing in clear and concise form. It includes a 224-page Text Book, covering every branch of photoplay writing, 12 Screen Talks prepared especially for my Course by leading Producers, Scenario Editors and Actors, 6 Student Guides and my own Personal Instruction and Criticism. Easy to read and understand. Strongly recommended by men who know. Equally valuable to beginners and experienced writers. As a former Scenario Editor, with many years of inside experience in writing, purchasing, and producing photoplays, I speak with authority.

It Costs Nothing to Investigate

Use free coupon now, and look into the wonderful opportunities of this new and profitable calling. If you possess Ideas, my careful, authoritative and personal method of instruction is all you need for success. Especially liberal terms to those who act at once and accept one of the limited number of vacancies in the class I am now forming.

Use coupon and obtain free booklet "How to Write Photoplays" and full particulars NOW. No cost or obligation.

Name
(Write Plainly)
Address

FREE BOOK COUPON

Elbert Moore
Box 772 FB
Chicago, Ill.

Please send me, without cost or obligation, your FREE Book, "How to Write Photoplays," and full particulars of your Course of Instruction and Criticism in Writing the Photoplay.

BURROWES

Billiard and Pool Table



A few cents a day will soon make you the owner of a handsome Burrowes Table. Play while you pay. No special room is needed—it can be mounted on dining or library table, or on its own legs or folding stand. Put up or taken down in a minute. Sizes range up to 4 1/2 x 9 ft. (standard). Prices from \$15 up. Cues, balls, etc., free.

Burrowes Tables are splendidly made, and adapted to the most scientific play. Great experts say that the Burrowes Regis High-Speed Rubber Cushions are the best made.

FREE TRIAL

Write for illustrated Catalog, containing free trial offer, prices, terms, order blank, etc.

The E. T. Burrowes Co.
293 Spring St., Portland, Me.
Mfrs. Burrowes Rustless Insect Screens, Cedar Chests and Folding Card Tables.

DOWN

"BATH HOUSE 23" "KEEP OUT"

OUR LATEST NOVELTY

Bath house in wood veneer with swinging door and brass fastener; size 5x8 inches; with the door open you see a beautiful, hand colored picture of an Ostend bathing girl. Comes boxed, prepaid, for 25c to introduce our new catalog of Pictures for The Den, "all winners!" Catalog alone 10c. Stamps accepted.

CELEBRITY ART CO.,
37B Columbus Ave., Boston, Mas



FREE TALKING MACHINE AND RECORDS.

Reproduces, talking, singing and instrumental music. Clear in tone, plays Columbia or Victor Records. Machine with records FREE for 15 sales Gold Eye needles. Easy to sell, 2 packages for 10c with free thimble. When sold return \$1.50 and machine and records are yours.

KEYSTONE GIFT CO., Box 153 Greenville, Pa.

PATENT YOUR IDEAS

\$9,000 offered for certain inventions. Book "How to Obtain a Patent" and "What to Invent" sent free. Send rough sketch for free report as to patentability. Manufacturers constantly writing us for patents we have obtained. Patents advertised for sale at our expense.

CHANDLER & CHANDLER, Patent Att'ys
Est 20 Years, 1046 F. St. Washington, D.C.

MAGIC TRICKS

Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating

THE MAGIC SHOP

numerous Magic and Card Tricks. All For 10c. We have a selected number of new Card Tricks sent for \$1.25 postpaid

54 N. 13th St. Phila., Pa.

HOW TO WRITE PHOTOPLAYS is a brand new volume on the subject of motion picture playwriting. Contains a complete model scenario, a list of 30 scenario buyers, and ALL instructions and information necessary on this subject. Endorsed by scenario editors and several prominent writers. Price 25c. postpaid. Photoplay Publishing Co., FF-3348 Lowe Av., Chicago

VARICOSE VEINS, BAD LEGS, ETC.

are promptly relieved with inexpensive home treatment. It absolutely removes the pain, swelling, tiredness and disease. Full particulars on receipt of stamp.

W. F. YOUNG, P. D. F. 232 Temple St., Springfield, Mass.

HAVE YOU IDEAS

FOR PHOTOPLAYS OR STORIES! If so, we will accept them in ANY form—critique FREE—sell on commission. **BIG REWARDS!** Hundreds making money. So can YOU! Write today for full details. Story Revision Co., 25 Main, Auburn, N. Y.

On the Bounce

Chaplin usually enjoys a joke, but in one of his rehearsals, when a comedian with the most worthy intent thought he ought to bounce, Chaplin did the bouncing himself. The fall was from a high wall, and the comedian stationed below was to catch him in his arms. When Chaplin fell, the comedian stood one side with a serious air, and Chaplin picked himself up from the ground and inquired in choice selections from several foreign languages why he had not been caught. The comedian was much puzzled.

"I thought we would get a much funnier effect there if I caught you on the bounce," he explained.

"So we will," announced Chaplin quietly. "I bounce you right now from this company."



Harold's Ambition

Young Harold, who had just returned from the motion pictures and was very joyful over having learned the name of one of the actors, began his evening prayer:

"Oh, Lord, I know that I have been a bad boy, 'cause I ain't said my prayers for two nights; but, you know, I was so sleepy that I couldn't say them, 'cause I went to the picture show both times.

"Now, Lord, I will not be a bad boy no more if you will let me grow up and be a funny man and have a mustache like Mr. Chaplin's. Amen."



The Explanation

Mr. and Mrs. Smith were attending a picture show. A lady seated directly behind them kindly explained the pictures at great length and with much distinctness. Finally the explanations ceased, and Mr. Smith turned around.

"Did the talking machine run down?" he asked.

"No," wearily replied a man who had sat beside her. "She went home."



A Discord

The motion picture actor had made an unsuccessful attempt to secure an advance from the manager.

"Did you try to play upon his sympathies?" asked a friend.

"Yes; but I couldn't get a note out of him."



This Way Out

Mr. Staylate—I've just thought of a splendid idea for a scenario.

Miss Sweet (yawning)—I'd like to see you carry it out.

\$2.50 a Month

The masterpiece of watch manufacture—adjusted to the second, positions, temperature, and isochronism. Encased at factory into your choice of the exquisite new watch cases.

19 Jewel Burlington

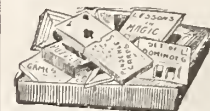
All sizes for both men and women. The great Burlington Watch sent on simple request. Pay at rate of \$2.50 a month. You get the watch at the same price even the wholesale jeweler must pay.

Write Today for Free Watch Book

See hand-color illustrations of all the newest designs in watches that you have to choose from. Your name and address on a postcard is enough. Get this offer while it lasts. Write today.

Burlington Watch Co. Dept. 3482 19th & Marshall Blvd. Chicago

BIG WONDER PACKAGE



1 Great North Pole Game (size 18x11), 1 Big Roll Stage Money, 1 Game Authors (48 Cards), 1 Cribbage Board, 1 Checker Board and Men, 1 Pack Pinochle cards (48 cards), 38 other Games, 19

Lessons in Magic, 1 Set of Dominoes, 27 Authograph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Conundrums, 85 definitions of Flowers. All the above for 10c. with large catalogue.

ROYAL GAME CO., Box 3 So. Norwalk, Conn

LOOK! LOOK! 10c.

ENOUGH TO AMUSE THE WHOLE FAMILY

Roll of Stage Money, Disappearing Coin Trick, Mysterious Bottle, How to cut glass with scissors, Wonderful Wine and Water Trick, Magic Age Teller, Rules for Love Making, 13 Tricks with Cards, 15 Parlor Games, 7 Fortune Telling Secrets, 39 Magical Experiments, 50 Money Making Secrets, 14 Flirtations, 7 Parlor Games, 10 Funny Readings, 71 Toasts, 21 Puzzles, and over 300 Jokes. **All for 10c.**

JOS. H. DESKAU, Dept. 54, 491 Ridgewood Ave. Brooklyn, N.Y.



DON'T YOU LIKE My Eyelashes and Eyebrows?

You can have the same

LASHNEEN, a hair food, applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at druggists. Mailed on receipt of 25c coin and 2c postage.

LASHNEEN COMPANY, Dept. 26, Philadelphia



14-inch Dancing Skeleton!

It dances, bows, rises or falls at your command. Also 1 BIG ROLL OF STAGE MONEY, 1 DIAMOND RING, 1 OPERA GLASS CHARM, 1 IN. GOLD TOOTH, 1 CHECKER BOARD, 3 NEW PUZZLES, also Postage Stamp Flirtation, Parlor Pastimes and Card Tricks and the Great Gypsy Fortune Teller. All with a large Catalog of Novelties for 12c and 2c postage.

ED. STRAUS, Dept. 12, 306 Water St., Brooklyn, N. Y.



Girls—Girls—Nothing But Girls

Pictures of beautiful women in natural and entrancing poses. Really delightful. They will increase your heart beats (if you are human). Just the kind of pictures that you may have been looking for. A fascinating set of ten pictures sent in plain wrapper for 50c. (stamps or money order). Order a set and you will want more of them.

BROOK GIRLS' CLUB
417 East 151st St., Bronx, N. Y.

50 THE BARA MARY PICKFORD WILLIAM FARNUM CHARLIE CHAPLIN 25c

AND 46 other MAGNIFICENT PHOTOGRAPHS of Film Favorites for only 25c. prepaid. Money order or cash.

FILM FAVORITES PUBLISHING COMPANY
Dept. 10, Merchants Trust Bldg., LOS ANGELES, CAL.
[Be sure to send for above, also our offer for a representative in your city.]

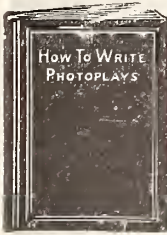


200 KINDS Iron, Wood, Wire & Steel PUZZLES

Sample with Catalog, 10 cents or 3 leaders for 25 cents.

WESTERN PUZZLE WORKS
Dept. K. ST. PAUL, MINN.

GET THIS BOOK FOR 35c



Our new book, **HOW TO WRITE PHOTOPLAYS**, is the wonder of the motion picture world. Third edition, revised and enlarged, now ready. Shows **HOW** to write photoplays, and **HOW** and **WHERE** to sell them. Gives real facts, valuable pointers, an actual model scenario, 50 valuable addresses of scenario buyers, a statement showing what kind of a scenario each one wants, etc. Just follow directions and write successful photoplays. Send for your copy to-day. It will be sent postpaid for only 35c. **HYDE PUBLISHING CO.** FF348 Lowe Ave., Chicago.

GREATEST **LOVE BOOK**



JUST OUT. Courtship, presents, proposal, refusal, conduct of lady, of gentleman, of enraged couple, correspondence, trousseau, duties of bridegroom, invitations, the wedding, honeymoon, practical advice to newlywed, how to woo an heiress, a haughty girl, an actress, a widow, letter writer, dreams and interpretations, parasol, handkerchief, fan, stamp, glove, cigar flirtations, and 17 other subjects. Most complete guide published. Price, 10c. **C. REX CO., ANDOVER, O.**

REALLY HANDSOME
ARE THE PHOTO POSTCARDS WE OFFER
Eighteen of your own choice for twenty-five cents or a hundred for a dollar. Eight poses of Mary Pickford, 3 of Margo-Rite Clark, 2 of Chaplin, 3 of Theda Bara a new picture of Lillian Lorraine, Hazel Dawn and Olga Dawn, an autographed picture of Jack W. Kerrigan, and many new feature stars. Also actual photos size 8 x 10, at 50c each. 500 LIST SENT WITH ALL ORDERS OR FREE ON REQUEST.
THE FILM PORTRAIT CO. 127K 1st Place, Brooklyn, N. Y.

WRITE MOVING PICTURE PLAYS
\$10 to \$500 each paid for photoplays. Experience or literary ability unnecessary. Constant demand. Thousands of dollars in Cash Prizes given for best ideas. Make a fortune in your spare time. Send for FREE Book, **HOW TO WRITE PHOTOPLAYS**.
ENTERPRISE CO.
FF 3348 Lowe Avenue, Chicago

Winter Health Bulletin

J U D G E T H E H A P P Y M E D I U M

For Cold in the Heart take **JUDGE** every Saturday. Guaranteed to serve you with a generous dose of healthy American humor.

Judge

225 Fifth Avenue, New York City

Five Dollars a Year

Who's Who and Where

Hughie Mack, the Vitagraph fat and funny actor, used to be an undertaker, so they say. But he was too jovial for such sad work, so he took to making people laugh at his screen comedies and lays 'em out far more satisfactorily.

Walter W. Irwin worked at the attorney's trade and made a good living at it, until they persuaded him that they needed some legal balance in the motion picture business. Then he became general manager of the V-L-S-E, and became so interested in his new work that he has never regretted dropping a good law practice to take up motion picture work.

Douglas Fairbanks was a messenger boy for a Wall Street firm when he decided to become an actor. He was walking through Trinity churchyard when he arrived at this decision and left his companion messenger boy to his fate and his job. Fairbanks was a good messenger boy. He is also a good actor. Sometimes he goes back to Wall Street now to look for investments for his money.

James Young, whose specialty is comedy direction, headed his own company with a Shakespearean repertoire when he was only eighteen. Jimmy's best stunt was to give talks on Hamlet at colleges and have all the pretty girls hanging breathlessly on every word that dropped from his lips and crowding around afterward to offer him tea.

Johnnie Hines, the comedian, is an expert ice skater and hockey player. Now that the craze for ice skating has spread throughout New York City, Johnnie spends most of his spare time cutting "figure eights" and "spread eagles" on the glittering surfaces of the fashionable rinks.

Stella Razeto (Mrs. Ed J. Le Saint) says that they must buy a new automobile to match their new home. Le Saint thinks that perhaps they had better get a small home to match the present auto. It is Wall Street to a china orange that the lady wins out.

Doris Margaret Kenyon, one of the World Film Corporation's leading players, has developed a passion for knitting. More than fifty pairs of socks and half a dozen big mufflers have been dropped from the flying points of her knitting needles in the past year. She is now

LEARN TO PAINT SIGNS and SHOW CARDS

THERE'S MONEY IN IT

I'll teach you personally by mail. 16 years' successful teaching. Three courses: (1) Complete Lettering; Sign and Card Writing; (2) Show Card and Ticket Writing; (3) Lettering. It is a wonderful field for men and women. You can succeed—big. No limit to the window cards, sale cards, banners, and signs used by merchants and others. Gold lettering on glass and wood valuable feature of course. Teaches everything you need. This knowledge will help you wherever you are. Pay good, work fascinating, hours short.

Neal (Ohio) says, "Lessons easy to understand—anyone can easily learn." Schwartz (Del.) writes to say, "Yours is the only school that really teaches." and Tarbell (Ill.), "Price of course too cheap—best in existence." Get in on this big thing too. Your name and address brings full particulars.

The Detroit School of Lettering
Chas. J. Strong, Founder
Dept. 4202 DETROIT, MICH.

Guarantee—
I guarantee to place my graduates in positions paying \$25.00 to \$175.00 when they have graduated and are competent. We have constantly more requests for men at good salaries than we can supply.

Instant Bunion Relief
Prove It At My Expense

Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment. Free, entirely at my expense. I don't care how many so-called cures, or shields, or pads you ever tried without success—I don't care how disgusted you are with them all—you have not tried my remedy and I have such absolute confidence in it that I am going to send you a treatment absolutely FREE. It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing tighter shoes than ever. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.

500 TYPEWRITERS AT \$10 TO \$15

Typewriter prices smashed. Underwoods, Remingtons, Royals, L. C. Smiths, Foxs, etc.—your choice of any standard factory rebuilt machine at a bargain. Every one perfect and guaranteed for 3 years—including all repairs. My Free circular tells how to save 40 per cent to 60 per cent on each machine. Write for it. C. E. GAERTE, President.

DEARBORN TYPEWRITER EXCHANGE
Dept. 802 Chicago, Illinois

UNCLE SAM IS BEST EMPLOYER;

pay is high and sure; hours short; places permanent; promotion regular; vacations with pay; thousands of vacancies; all kinds of pleasant work everywhere; no layoffs; no pull needed; common education sufficient. Special money back guarantee if you write today for booklet D B-808. IT IS FREE!

EARL HOPKINS, WASHINGTON, D.C.

GET A BETTER PLACE

Happy Chap. Almost Human.

Just pull the string and he does everything Charlie does, and does it all at once. Why boys, even his eyes move. 15 inches high and will amuse a whole family. Also big book of Novelties and Tricks. Postpaid **20c**.

LEO NOVELTY CO. Dept. A, 2375 Fairfield Ave. BRIDGEPORT, CONN.

\$—Old Coins Wanted—\$


\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted.

CLARKE COIN CO., Box 26, LE ROY, N. Y.


100 Personal or Professional CARDS. Leather Card Case FREE with each order. Write for Samples and Type List. **ELITE CARD PRINT CO. Sta. 14, Jackson, Mich. 50c**

1/2 PRICE—to Introduce
To prove to you that our dazzling blue-white
MEXICAN DIAMOND
exactly resembles the finest genuine South
African Gem, with same dazzling rainbow hued
brilliance (guaranteed), we will send you this
beautiful, high-grade 12 kt. gold-filled Tiff.
Ring, set with 1 ct. gem, reg. cat. price \$4.95,
for 1-2 price.
\$2.50 Same Gem in Gent's Heavy Tooth \$3.10
only. Butler Ring, cat. price \$5.25, for
Wonderful, dazzling rainbow brilliance guar-
anteed 20 years. Send 50c and we will ship C. O. D. for free
examination. Money back if not pleased. Act quick; stock
size. Offer limited—one only to a customer. Catalogue free.
Agents Wanted
MEXICAN DIAMOND IMPORTING CO., Box 660, Las Cruces, N.M.
(Exclusive Controllers of the Genuine Mexican Diamond)

GYPSY
Fortune Teller
And Dream Book
Know thy future. Will you be
successful in Love, Marriage,
Health, Wealth, and Business.
Tells fortunes by all methods.
cards, palmistry, tea cup, zodiacal
orgs, etc. Gives lucky and unlucky
days. Interprets dreams. A large
book by mail for **TEN CENTS**.
Earn money telling fortunes.
ROYAL PUB. CO., Dept. 74, So. Norwalk, Conn.




Hypnotism
PERSONAL MAGNETISM! Call it
what you will! It's the most wonderful, mysteri-
ous and powerful force in the world. By this mys-
tic, unseen force of nature, you can control others,
create endless fun and wonder, reform the degraded,
heal the sick and afflicted, attain your ambition, and
make money easy. YOU may learn it! Success sure.
Write today for my illustrated FREE BOOK. Ad-
dress, M. D. BETTS, Sta. 248, Jackson, Mich.



SPECIAL OFFER
Beautiful hand-colored, large 11 x 14
Photo of your Favorite Actor or Actress.
These handsome hand-colored Photos are
an exceptionally fine work of art suitable
for framing. Ask your nearest theatre,
or send 25c in stamps or coin to
WYANOAK PUBLISHING CO.
140 West 52nd Street, New York City



Throw Your VOICE!
Into the next room, down cellar or any-
where. Fool your friends, lots of fun. The
Ventrilophone is a little
instrument that fits in the mouth and cannot be seen.
Boys or Girls can use it. Also Complete
instructions on use of Ventrilophone
& Art of Ventriloquism. Price **10c**
ARDEE CO. Box 86 Stamford, Conn.



Be an Artist
And Draw
For
Magazines,
Newspapers,
Etc.
EARN BIG MONEY.
Send sample of your work for honest criticism.
ALL BRANCHES OF ART TAUGHT BY MAIL or Local Classes.
Write for illustrated booklet, terms and list of successful pupils.
ASSOCIATED ART STUDIOS, 2132 Flatiron Building, New York



THOUSANDS OF NEW ACTS NEEDED
For the Big Boom in Vaudeville.
I'll write a Big Time Act to Fit You and guarantee
you to make good on any bill. Royalty plan. Pay
me as the act earns it. If you have talent write me
today. **CHAS LONDON CARTER**, Playwright,
101 N. Fourteenth Street, St. Louis, Mo.

HUNDRED WAYS OF KISSING GIRLS and His-
tory of
the Kiss. SOMETHING REAL GOOD.
SPECIAL A Photo of the girl who has never been kissed
and 10 kissing pictures included with every
order. Price, complete, 25 cents, postpaid.
BRONX GIRLS CLUB, 417 East 151st St., Bronx, N. Y.

knitting a khaki-colored sweater for a
young man at present driving an ambu-
lance in France, and at the mention of
whose name Miss Kenyon blushes per-
ceptibly.

George Beban, the film star who made
such a profound impression in "An
Alien," is a redhot baseball fan. During
the summer he howls himself hoarse at
almost every big ball game at the Polo
Grounds in New York, and when vaca-
tioning at the seashore invariably organ-
izes a team.

Charles Giblyn, the Inceville director,
states that he knows his name is an un-
usual one, and he would be ever so much
obliged to the scribes if they would be
good enough to keep it to Giblyn and NOT
Giblets. There have been two slips this
way in the last few weeks, and he says it
sounds too much like an operation.


Twenty-seven changes of costume in
one feature photoplay is what May Allison
has in the five-reel American picture,
"The Sorry Scheme of Things." Miss
Allison admits that she wears about every-
thing from an expensive fur coat to a
nightie in this picture.

George Holt, who is with Rollin S.
Sturgeon in Bear Valley, became so at-
tached to the blue-eyed and gigantic Si-
berian wolf-dog Kolma that he tried to
buy the animal. The owner smiled and
named a king's ransom. Holt has decided
that it will be cheaper to purchase a toy
spaniel or a Boston bull pup.

Edna Maison has asked several of the
newspaper men NOT to state that she is
kind-hearted. She says that since some
kind scribe wrote words to that effect, she
has been deluged with requests from char-
itable societies and from poor people.
She says she could easily give away her
salary twice over if she answered a tenth
of the requests.

Jackie Saunders, "the Maude Adams
of the Screen," got her chance in pictures
by bluffing. When she decided to go in
for the silent drama and applied for an
engagement, she claimed to be experi-
enced. The result was that she was put
"right up against the guns." In fear and
trembling for her misrepresentation, she
faced the camera and—made good. You
have only to see her in a single Balboa
feature to realize that Miss Saunders is a
born picture actress.


CHARLIE CHAPLIN OUTFIT 10c
BOYS! 1000 LAFFS FOR 10c. BIG BAR-
GAIN while they last. Chas. Chaplin Mus-
tache, exact duplicate, made of real hair,
create screams of laughter. 1m Gold Tooth,
slips on and off over your own. \$1000 Bank
Roll of stage money, makes them stare.
"Ish Ka Bibble" button for your coat lapel.
Disappearing Medallion Collar, bearing lifelike
image of C. Chaplin; hand it to your
friend, it vanishes instantly when he at-
tempts to take it, startling but easily
done. Complete outfit with large cata-
logue shipped by parcel post for 10c and 2c stamp.
NUIDEA CO., Dept. F, 524 45th St., BROOKLYN, N.Y.



FREE MOVING PICTURE
MACHINE and 7 FILMS
Complete with 215 views,
250 other presents free for
selling our Gold Eye Needles.
Easy to sell, 2 packages for
10c with thimble free. Order.
WE TRUST YOU
When sold return \$1.50 and re-
ceive premium entitled to, select-
ed from our premium book.
Keystone Gift Co., Box 361 Greenville, Pa.



Ford Joke Book, 10 Cts.
All the latest and BEST JOKES on the FORD Auto.
Hundreds of them and all good ones. Also Jitney jokes
Moving Picture and new Vaudeville jokes. Laugh till
you shake. A neat colored covered book by mail **10c**
PIKE PUBLISHING CO.
Box H 50, NORWALK, CONN.



BECOME A PHOTOPLAY ACTOR OR ACTRESS

One of the most pleasant and well paid of
professions. Send stamp for particulars
THE P. A. BOOKING OFFICES, Chicago, Ill.

MAGIC SCHOOLS **POCKET FREE**
TRICK Illustrated Catalogue Included
Send 6 Cents In Stamps
MAGIC CO., Sta. 15, 249 W. 38th St, NEW YORK.

BLUNDERS OF A BASHFUL MAN
You will laugh, you will yell at the Blunders of
a Bashful Man. A button buster. Something differ-
ent. Sent postpaid in a plain wrapper for 25c.
BRONX GIRLS CLUB, 417 East 151st St., BRONX, N. Y.

THE MAGAZINE OF FILM FUN
Classified Advertising Dept.
Rate, 20c per line. Minimum, 7 lines.

BUSINESS OPPORTUNITIES
INCORPORATE YOUR BUSINESS IN ARIZONA.
Least cost. Greatest advantages. Cost not affected
by amount of capital. Transact business and keep
books anywhere. Stock made full-paid and non-
assessable by using our forms. Laws, blanks and
directions free. Special forms prepared without
charge. Stoddard Incorporating Company, Box 8N,
Phoenix, Arizona. Branch Office: Van Nuys Bldg.,
Los Angeles, Calif.

MAIL ORDER BUSINESS
THREE DOLLARS WILL START YOU IN A
profitable mail order book business. Illustrated catalogues
furnished with your imprint. No need to carry stock. We will
mail books direct to your customers. Others are making money, so
can you. Sample catalogue and further information sent for stamp
F. F. SHERIDAN CO., 417 E. 151st St., New York

COLUMBIA



RECORDS

Double-Disc

EVERYBODY joins in when the Columbia Grafonola plays the big song hits of the day.

But the latest "hits," *first* recorded and *best* recorded on Columbia Double-Disc Records, are only an indication, a temptation, a foretaste of the life, the fun, the sentiment, the classic beauty offered in the complete catalogue of Columbia Records, free on request at your dealer's.

New Columbia Records on sale the 20th of every month.

Columbia Graphophone Co.

Woolworth Bldg., New York

Prices in Canada plus duty.



Columbia Grafonola
Price \$140





John A. Sterling & Son
 3482 Ward Bldg. Chicago, Illinois

Gentlemen:—Please send me absolutely free and prepaid your new jewelry book and full details of your full week's free trial offer. It is distinctly understood that I assume no obligations of any kind.

Name.....

Address.....

Wear It a week at Our Expense

Select just the jewel and just the mounting that you like the best and we will send it on *full week's free trial*. No obligation to buy. Wear the glittering Helion Jewel that you select everywhere you go for a full week. Compare it with every diamond you see. Then—after the week's free trial is over—if you can tell your Helion Jewel from a mined diamond or if for any reason you are not enthusiastic about it, send it back at our expense. The trial does not cost you a penny. Send coupon today for our new jewelry book.

Set in Solid Gold

The exquisite mountings in which Helion Jewels are set are master products of the goldsmith's art. All are guaranteed to be solid gold. All the newest and latest designs are yours to choose from. All kinds of rings, bracelets, lavalieres, necklaces and scarf pins are yours to choose from. Write today.

Guaranteed Forever

Helion Jewels represent one of the greatest achievements in modern science. In brilliance and lustre they rival the sun itself. Every Helion Jewel is backed by an ironclad guarantee direct from the house of John A. Sterling & Son that their brilliance will last forever. They stand fire and acid tests, cut glass.

Send the Coupon for Our New Jewelry Book

Put your name and address on the coupon or on a letter or post card now and get our new jewelry book absolutely free. No obligations. See handsome illustrations of the exquisite jewelry that you have to choose from. Read full details of the astounding offer on which you can get your choice of all the exquisite Helion Jewels to wear a full week at our expense. No obligations. The book is free. Write today.

John A. Sterling & Son
 3482 Ward Bldg. Chicago, Illinois

FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

M A R C H

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



COPYRIGHT, 1916,

BY LESLIE-JUDGE CO., NEW YORK

M—m—m—m! A Peach!!

Judge

The Happy Medium

INTRODUCES SOME LADIES!

*These Five Pictures Will
Brighten Your Rooms and
Make Them a Cheerier
Place to Live in*

\$ 1.00

Black ink can't *describe* to you or even *attempt to show* you what the originals of these pictures are really like.

But you know JUDGE and that guarantees the taste and skill of their execution.

The pictures are 9x12 in full colors and mounted on a heavy double mat, and they sell for 25c apiece. \$1 brings *all five* with Judge's Art Print Catalogue.

FF-3-16

Judge,
Art Print Dept.,
225 Fifth Avenue,
New York City.

Enclosed is \$1. Please
send the five art prints
advertised in Film Fun to

.....Name

.....Address



"Steady Work."
By ENOCH BOLLES.



"If Their Wishes Came True."
By PAUL STAHR.



"Aren't You Coming Along?"
By JAMES MONTGOMERY FLAGG.



"All the Comforts of Home."
By PAUL STAHR.

Attach a check, money
order or dollar bill to the
coupon in the corner and
send it in today.

**Leslie-Judge Co.,
225 Fifth Ave.,
New York**



HERE'S HOW!
By JAMES MONTGOMERY FLAGG.

FEB 24 1916

© Cl. B356206

Film

Fun



Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President.

Reuben P. Sleicher, Secretary.

A. E. Rollauer, Treasurer.

Grant Hamilton, Art Director.

Elizabeth Sears, Editor.

225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 324—MARCH, 1916

Subscription by the Year, \$1.00

EDITORIALS

The Dialogue Disturbed Him

AN INVETERATE theater-goer, who has been a regular attendant at the first nights for years, went to a widely advertised play recently. He paid \$2.50 for each one of the two seats he bought. He invited a friend to occupy one of the seats. And at the end of the second act he turned to his companion and said:

"Too much dialogue. Come on. Let's go to a motion picture."

Too much dialogue is tiresome, even in the best stage drama. One of the restful points of the silent drama is the fact that we need not strain our ears to catch the dialogue. If we miss the spoken lines here and there, the play becomes a puzzle for the missing word, and our enjoyment is marred.

Not so the motion picture. If the play is well screened and the leaders efficiently climaxed, the story is told.

✕ ✕

It's Better to Laugh

THERE is plenty of humor in life—wholesome humor that lightens the day's burdens, as a snappy, sparkling wood fire warms a chilly room on a rainy day.

Few of us get any more than our share of joys or glooms. The point is that we dwell upon the pin points of trouble and fail to take cognizance of the mirth that should keep the joy of life alight in our hearts.

We train our troubles to sink in. We gloat over them and encourage them by seeing gloomy plays and pictures. But we let our happiness slide easily from our grasp. There is plenty of fun in life—and in motion pictures. Honestly, just between you and me and the gate post, isn't it foolish to sit with tense throat and gripping hands while an alleged vampire woman vamps viciously and without reason, when you might be sitting comfortably and doing a good turn to that

good friend, your liver, by releasing a genuine laugh at Chaplin or Fatty or Mabel Normand or Sidney Drew or all the other comedy men and women of the screens?

✕ ✕

As Others See Us

PRESIDENT WILSON, in his speech before the Motion Picture Board of Trade, deplored the figure that he claimed the camera made of him. He felt that, while he was really "a decent sort of fellow," the camera of the motion pictures often "sent him to bed very unhappy," because of the grimaces, the peculiar walk and the awkward gestures of which he had previously been unaware.

He seemed inclined to blame the camera.

Yet the photograph is unflatteringly truthful at times. If one grimaces or walks ungracefully, the camera records the unvarnished truth. The motion picture shadow is not wont to be polished into a polite verisimilitude, as the finished photograph frequently is.

The screen people, knowing this, practice the art of being graceful before their mirrors before they attempt the test of the screen.

There was a Scotsman, who plowed for a living and wrote poetry for a pastime, who gave us a line or two about that:

"Oh, wad some power the giftie gie us,
To see ourselves as others see us!"

Still, it is highly probable that the plowman-poet Burns might not have been any more pleased if the powers had granted him the request than is President Wilson.

✕ ✕

Light Out!

Kriss—Did the scenario writer think himself a literary light?

Kross—Yes, until the editor turned him down and put him out.



WORLD FILM

Anna Q. Nilsson gazed into the crystal while rehearsing for "To Him Who Hath," and from a part of the scenario business, it has become a fad with her. Her friends claim that she sees wonderful pictures in the magic circle.

Screen Doubles

THEY say a photograph never fabricates; but you would never think, to look at these two pages, that the two charming screen actresses here shown are often taken for each other.

Anna Nilsson and Hazel Dawn really do look so much alike that they fool their closest friends. It chanced that both were in Florida recently, Miss Nilsson rehearsing a picture for the World Film Corporation, and Miss Dawn working in "My Lady Incog," under the direction of Sidney Alcott. Miss Nilsson was walking across one of the broad porches of the hotel when she saw Hazel Dawn coming toward her. They stopped and looked at each other. Then they held out their hands.

"I know you must be Hazel Dawn," began Miss Nilsson.

"Oh, Miss Nilsson," said Miss Dawn, "did anyone ever tell you that you look like me?"

"They call me Hazel Dawn half the time," went on Miss Nilsson. And they stopped and looked curiously at each other again.

"This will never do," laughed Miss Dawn. "Come right along with me and have a cup of tea, and we'll talk it all over."

"I never knew Miss Dawn had a sister," said an actor in the Famous Players company; when he saw the two girls excitedly chattering at a tea table.

"That isn't Miss Dawn," said a member of the World company. "That's Anna Nilsson and her sister."

The Nilsson-Dawn combination was too much for the Florida people, and the two girls found the resemblance a means of a series of confusions that was awkward as often as it was funny. They do not look so much alike in character parts; but dress them in evening gowns and do their hair after the same general plans and specifications, and you'd never know them apart.

Those Chaplin Boys

When Shakespeare's actors filled the stage,
The solemn style was all the rage,
And no one dared to laugh those days; it wasn't quite the caper.
About that time each Chaplin kid,
With Charlie first, then little Syd,
Were scaring teacher with a mouse wrapped up in tissue paper.

When Comedy came romping in,
It hardly got a life-size grin;
You couldn't get a laugh those days by falling down a sewer.
But now—well, now those Chaplin boys
Have killed the Glooms, revived the Joys,
And all the world sits up and laughs and keeps on growing newer.

The man who brings a joyous smile
Upon a face that needs a file
Ere it can pass the censor board belongs among the Who's-its;
He gets the L. A. F. degree,
And that is why this comes from me—
I'd rather be a Chaplin than the king of Massachusetts!

✕ ✕

—Miles Overholt.

A Pair of Spectacles

Two sons of Erin were watching a picture where two men were drinking rather freely.

Said one, "Phaix, if thim two drink much more, they won't be in condition for the nixt scene."

"Thot's all roight," was the answer. "They be hoving a number of glasses, and in the nixt scene they will appear as a pair of spectacles."

✕ ✕

They Had One Like That at Home

An observing girl of six sat at the picture show, deeply interested in the episode of "The Outer Edge." Just as the villain slammed the door in his wife's face, the little voice piped up, to be heard all over the silent theater:

"Why, he's even worse than our husband, isn't he, mother?"



FAMOUS PLAYERS-PARAMOUNT

HAZEL DAWN, AS THE GIRL DETECTIVE, IN "MY LADY INCOG."

We Liked You Better When You Played the Violin



HAZEL DAWN is still receiving presents in pink from her devoted admirers who loved her in "The Pink Lady." And Miss Dawn, like many another stage star, is discovering that screen work does not always carry with it the success gained on the stage.

"My Lady Incog," her screen medium, gives one the impression of having been written under pressure, and even a charming girl and a fascinating smile need something of a thread of a story to get a picture play over. On the stage Miss Dawn had the advantage of her pleasing voice, her contagious laugh and the melody that she coaxed from her violin to help out the weak places.

The director, Sidney Olcott, has largely saved it from utter annihilation; but one cannot be a director and a scenario writer and an actress all at the same time. Even the able direction and the artistic finish that is discernible in every scene have not saved the picture from the criticism of being unable to bear its own weight all the way through.

In rehearsals Miss Dawn, vivid, glowing with life and color, came through with credit. Her magnetism drew fascinated watchers from other plays in the studio, and even Jack Barrymore admitted as he watched her that it would never do for real girl detectives to sleuth, for almost any criminal would be more than willing to be arrested, if all detectives were as charming as Miss Dawn. But the shadow on the screen lacked her verve and vitality—it was but a shadow.

As Nell Carroll, the girl detective, she ferrets out the thief who has been burglarizing the wealthy homes in her town. She sails under the imposing title of the Baroness De Veaux, and when she meets a man who claims to be the Baron Du Veaux, the intrepid little girl detective plays out the game with the

cards in her hand and manages to make all the comedy there is in the picture stand out where one can readily laugh at it.



A Word to the Wise

It was a fight to the finish. They had fought on every inch of floor space upstairs and were now on the stairs, each with a death grip on the other. Suddenly they broke through the banister and fell to the floor below. Each quickly jumped to his feet, and the bric-a-brac began to fly—statuary, vases, candlesticks, etc.—until one of the combatant's supply of ammunition was exhausted. A pedestal supporting a large lamp stood in the center of the room. This, for some unknown reason, had been overlooked.

Uncle Hiram was becoming more excited every minute, and upon seeing that the outlook for the man on the screen was rather gloomy, he shouted wildly, "Throw the lamp at 'em, y'u poor fish!" The film hero immediately seized the lamp and hurled it at his opponent's head.

Uncle Hiram still claims credit for the victory.

—Fred Lee S. First.



Their Armament

Little George went to see "Cabiria" with his father, and when the Roman soldiers appeared on the screen, George asked eagerly:

"Who are they, daddy?"

"Roman soldiers," replied his father.

"Then why don't they shoot Roman candles?" inquired George innocently.



Just One

Usher (at the movies)—Do you want a single seat?

Casey—Yis. Oi'm not so big thot Oi need a double wan.

SILHOUETTE FANTASIES



BRAY-GILBERT STUDIOS-PARAMOUNT

The geni of the wishing ring appears in answer to Inbad's command.



BRAY-GILBERT STUDIOS-PARAMOUNT

Inbad changes the monkey into a man and goes in search of the pearl.



BRAY-GILBERT STUDIOS-PARAMOUNT

Inbad pours the tabasco down the dragon's throat and gets the pearl.



BRAY-GILBERT STUDIOS-PARAMOUNT

Sol Levy tells Inbad that the pearl is not worth thirty cents.

Here Lies a New Field in Films

C. ALLAN GILBERT and J. R. Bray have given us something absolutely new in screen humor and fantasy in the silhouette pictures that they have been evolving for some six or seven months and which have been released only within the past month or two.

Here is whimsical humor for you, combined with an artistic vision that has opened a wide field.

Mr. Gilbert, who is a well-known artist, writes his own scenarios. He is not the first of the famous ones of the artistic and literary cult to see something worth sincere effort in the motion pictures. In the pictures above, he has gone to the old Arabian Nights for his scenes and has taken us back to the days when we pored, fascinated, over the mystery and romance of those quaint old tales.

Inbad, the Sailor, is wrecked on a desert isle. Aside from his baggage, which consists of one ardent bottle of tabasco sauce, his only companion is a shivering monkey. Just in time to properly climax one's wakening imagination, the chest containing the ring of the geni is discovered. And then you forget that you are grown up, and you settle back delightedly to enjoy these quaint little black figures that are something more than shadows, and yet not too vibrant with the tense realities

of life that sometimes wear upon you in the feature plays. Inbad immediately utilizes one of his four wishes by changing the monkey into a servant, to carry the baggage bottle. A second wish places them both on a magic carpet and whirls them away to the Oriental gates of Bagdad, the city where most wondrous adventures continually happen.

The Sultan of Bagdad wants a famous and priceless pearl that is in the possession of a roaring dragon, intrenched in the fastnesses of a mountain. He offers Inbad the hand of his daughter, the Princess, in return for the pearl. To be the son-in-law of a Sultan seems to be full of excellent logic to the Sailor, and accompanied by his servant and the faithful bottle of tabasco, they conquer the dragon by the simple expedient of tossing the tabasco down his yawning throat. He coughs up the pearl in dismay, and Inbad hurries back to the Sultan. The Princess turns out to be an ancient and ugly female, whose very appearance sends Inbad into a fit of tremors. He turns his servant back into his original shape, telephones for his magic carpet to the garage, and floats out for New York, to sell his priceless pearl and live in luxury on the proceeds.

He takes the pearl to a pawnshop and is horrified to learn that it is indeed priceless—not worth thirty cents—and thus a poor sailor is left without wishes, baggage, companion or money.



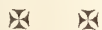
FAMOUS PLAYERS

Some kings may keep their actress sweethearts, but The Prince, in "Nearly a King," must choose between a kingdom and a sweetheart.

How it Happened

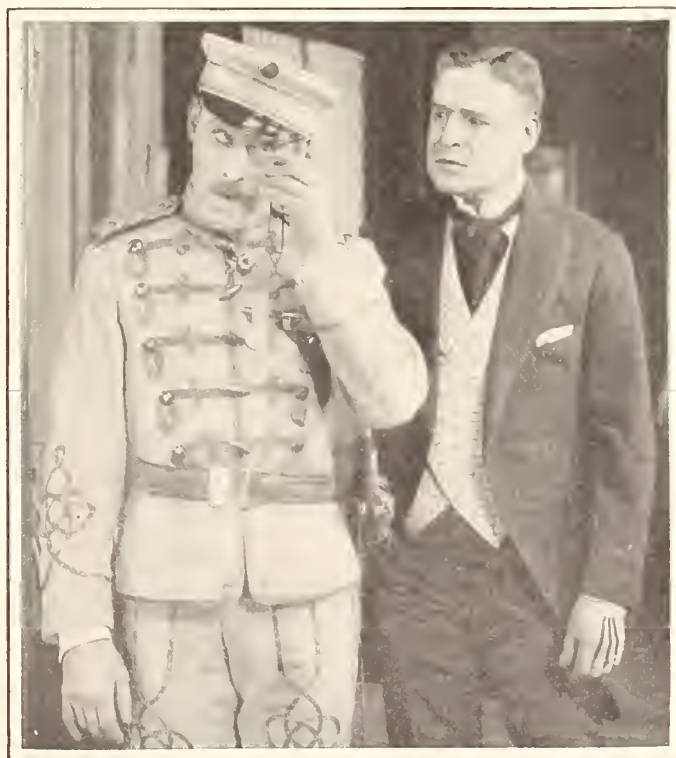
"YOU SEE," says Jack Barrymore, setting a row of liniment bottles in handy array on his dressing table, "it was this way: I open the picture sedately by sliding on my trunk into the stateroom of a perfect stranger in a storm at sea. They promised to pad the floor with mattresses to break my fall; but the trunk had once belonged to a traveling salesman, and from force of habit it did a baggage-car leap for life, and I obeyed the laws of gravity—without the mattresses.

"These liniment bottles, therefore, were for first aid to the injured. We screen folk have our trenches, too."



He Could Not Understand It

A short time ago two young fellows went to the motion picture theater in a Canadian town. The picture was an English love story. The hero, an English army officer, was about to leave for the front. In



FAMOUS PLAYERS

Jack Barrymore in one of his best scenes in "Nearly a King." He had trouble with his uniform as well as his monocle. A screen footman accidentally dropped a highball over it, and Barrymore was forced to retire to his dressing-room and stop the rehearsal while the studio tailor cleaned and pressed the uniform. The next morning Barrymore made a point of ordering an understudy uniform.

bidding his sweetheart good-bye, he took her face between his hands. Of course everybody thought that he was going to kiss her. Instead, he let her face slip from between his hands. At this climax, of course, the music stopped; thus the theater was very quiet.

"Oh, the darn fool!" exclaimed one of the young men.



Building a Nest

Little Jimmy was taken to the picture show for the first time and evinced great interest in every detail of the screen. When he saw a pasture scene in which a calm old cow walked on and laid down in the midst of tall grass, the child was intensely interested.

"What's it doing, mother?" he called out. "Building its nest?"



Scenario writer—Will the editor see me before I go out?

Office boy—No; he saw you before you came in.



VOGUE FILMS, INC.

Dottie mixes her envelopes, and Sammy gets the letter intended for the famous Charlie.

Sammy's Scandalous Schemes

HERE we have Sammy Burns and Dot Farley in a Vogue comedy that does not leave one many idle moments for reflection, what with the laughs they hand out and the climaxes that come along so rapidly that it is about all one can do to draw a short breath between chuckles.



VOGUE FILMS, INC.

Sammy, disguised as Charlie, tries one of his famous parlor tricks.

The imitators of the redoubtable Chaplin have been many, but this is an imitation of an imitation that gets across in a lively fashion.

Sammy Burns, who plays himself, doubling with Charlie, is violently but reasonably in love with Dottie, who gives a chance for a punch in the scenario by falling unreasonably in love with the film fun-maker, famous Charlie. Sammy discovers the state of affairs one evening when he calls, is informed by her mother that the dear child has gone to the motion picture show.

Sammy beats it for the motion picture show. He finds dear Dottie striking a lovelorn attitude in front of the posters of her heart's idol. Dottie is consumed with a foolish passion for the curly locks, the big feet and the solemn face of the world's film idol—and Sammy knows it. But Sammy is not discouraged.

Dottie goes the limit with her pen. She invites the famous Charlie to call the next evening and dine with the family. She has the letter-writing habit by this time and indites a few sad lines to poor old Sammy, informing him that all is over and henceforth they must meet as strangers.

You know how it is—she gets the right letters in the wrong envelopes. Thus, logically and in good order, Sammy gets the letter intended for Charlie and makes the most of it. Sammy has clever notions, and he plans one of his scandalous schemes.

When he sallies forth once more, he looks enough like Charlie to be his twin. He gets ovations all along the line, so it is no wonder that foolish Dottie goes into ecstasies over her



VOGUE FILMS, INC.

Charlie is invited to dinner, but his table manners leave much to be desired.

renowned caller when he skips in, twirls his hat and throws his cane in the air. He opens the entertainment by doing his favorite parlor trick—hanging from the chandelier.

Parlor tricks that are a scream on the stage may sometimes crowd the furniture and tire the eye in the living-room.

Dottie begins to doubt the wisdom of her own choice.

The pseudo-Charlie disports himself with considerable energy and ends his visit with a farewell acrobatic stunt on the chandelier that buries father, mother and Dottie beneath a pile of parlor plaster. Charlie is seen to wink violently as he leaves. A short time after Sammy decorously appears for his usual evening call and hears the whole terrible story from Dottie's feverish lips. With an undisguised grin of triumph he gathers the disgraced girl into his willing arms and takes the spotlight in the stage of her affections.



VOGUE FILMS, INC.

Father and mother are not so keen for the visitor's antics. Dottie regrets her invitation to Charlie.



LASKY-PARAMOUNT PLAYS

Fanny Ward, as Tennessee, in "Tennessee's Partner," arrives with her trunks and the pailful of kittens that "just couldn't be left behind," at Sandy Bar, to see her mine. The miners are determined to "greet her proper." The play, adapted by Marion Fairfax from Bret Harte's story, has many comedy bits that relieve the sombreness of the grim tragedy.



LASKY-PARAMOUNT PLAYS

TENNESSEE GIVES A TOAST TO THE DELIGHTED MINERS.



RAVER FILM

The Rev. Clifton Bradford unwittingly dines with a prize fighter and an actress and finds them exceedingly interesting company.

Rev. Clifton Bradford, who wants a wrestling partner. He meets the pugilist and takes a liking to him. He thinks he is a trainer and takes him on. If you care for such things, there is a pretty scene or two on the lawn, where the minister and his new friend give you several of the latest blows in pugilistic circles, while the neighborhood kiddies look on in glee.

The pugilist has a friend who is an actress. He introduces her to the minister with several registers of pride. The minister innocently invites them to dinner, and a reporter sees a big story in a preacher consorting in public with a prize fighter and a vaudeville actress.

It is funny, isn't it? But it isn't so convulsingly funny next day, when the story is in the papers.

There is an elopement; a smash-up, in which Reginald Lumley, the society fop, in love with the actress, gets considerably shaken up, but not too much so to try to flirt with a pretty nurse in the hospital; and finally the loving couples get sorted out in pairs, much to their satisfaction.



RAVER FILM

The minister (Paul Gilmore) is shocked when he reads the story in a morning paper. The reporter assures him it is true. James J. Corbett plays the pugilist, and William Muldoon plays himself.

"Gentleman Jim" Corbett

THE PLAY is "The Other Girl," written by Augustus Thomas and directed by Percy Winter. The scenario is by George D. Proctor. And now having satisfied the ethics of the occasion by giving credit to all to whom credit is due in the foundation of the picture, we will pass on to the real "big noise" of the play. Opinions differ as to the "big noise." Some will tell you that it is William Muldoon—the only Muldoon—the man who isn't afraid to make a multi-millionaire get up out of a warm bed at five of a cold morning and chop wood and do other seasonable stunts. He plays William Muldoon. Others would vote for James J. Corbett, who plays Ted Garvey, the pugilist. And still others would delicately hint that Paul Gilmore, who plays the minister, should come in for a little glory.

Be that as it may, decide the matter for yourself. As against three such stars, who is to say?

The story? It is a good, clean story, with enough comedy to keep it going with plenty of ginger. Here is a minister, the



RAVER FILM

Reginald Lumley flirts with the nurse in the hospital.



EQUITABLE

Gail Kane, in her new picture, "Her God," seems to be gazing mystically into the far space, occupied with wonderful thoughts. She is occupied with frantic guesses as to how soon that Indian stain is going to wear off and allow her to return to New York.

The Stain That Won't Come Off

Characters: Gail Kane and Friend Chemist.

Scene: A desert in New Mexico.

EPISODE I. Gail Kane calls upon the good spirits of the desert for a stain that won't melt in the fiercely hot sun.

EPISODE II. Friend Chemist suggests a remedy, a weak solution of nitrate of silver, which proves effective. Friend Chemist crosses his heart and hopes to die that the stuff will last all through the four weeks' rehearsals without a re-application.

EPISODE III. Business of Miss Kane registering joy and delight. Elegant fast-brown shade admired in Indian circles.

EPISODE IV. *Four Weeks Later.* Fast dye and a slow fade-out. Business of frantic scrubbing, tears and lamentations.

EPISODE V. Company departs from desert. Miss Kane, with beautiful, smooth brown Indian tinting, must remain behind. Indian chief proposes marriage. Miss Kane orders consignment of lemons for cosmetics and retires tearfully from circulation. Chemist publicly offers to commit suicide, but secretly delighted at success of his ruse to detain Miss Kane in the community a few weeks longer.

EPISODE VI. Vision of Miss Kane in desert, gazing raptly after the train bearing her company back to civilization. Strong, vital thoughts, too strong for screen.



FOX FILM

"I won't smile!" snapped little Jane Lee, child actress with the William Fox Company. "They won't let my baby swan sit at the table with me."

her mother had indignantly repudiated a baby elephant, a St. Bernard dog and a pet alligator, and presented her with a small baby swan, with an elongated, curving neck that would go twice around Jane's small waist and then have room to spare. The world looked bright to small Jane once more, until she discovered that her mother had most peculiar grown-up ideas on the subject of baby swans sleeping in downy white beds with little girls.

Hence the stamp and the determined expression to the mouth in the picture.



The Gnome Village

The Fox director who directed the child cast for the Kellermann production has a few gray hairs that were not there when he began. There were one thousand children in some of the scenes, and the job of managing this bunch of frisky youngsters kept several of the company awake nights, wondering how to keep them all busy and out of mischief.

They were all Jamaican children, ranging from one to nine years old, and they were a part of the famous gnome village, a cleverly unique fantasy. The kiddies are all dressed in little brown coats and wear long white beards, after the most approved gnome fashion. The task of making them up for the rehearsals drove several to the point of nervous distraction, until they counted heads and gave ten children to each dresser for making up. In groups of ten, they managed them wisely.

LITTLE Jane Lee, the clever child actress with the Fox Corporation, has considerable artistic temperament. You can see that the corners of her mouth are turned down in her picture and that she is delivering an ultimatum with arms akimbo. And she means what she says, too.

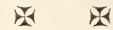
Jane is a fancier of pets. When she went to Jamaica to help make the big \$1,000,000 Annette Kellermann picture, Jane was interested in dolls; but as soon as she saw the flora and fauna of that semi-tropical island, she neglected her dolls for other pets.

Miss Kellermann took pity on little Jane when

The children who took part in the scene were drilled faithfully. They were first instructed in the mysteries of gnomehood, and then divided into groups, with a supervisor for each group. Some were assigned to be fishermen, millers, boatmen or shepherds.

The Jamaica mothers at first were a bit chary about consenting to the use of their children; but after a few days they became interested, and the paths to the studio were beaten flat with the padding of barefooted children coming to get a job as gnomes. The kiddies themselves are having the time of their lives, getting good pay for the most gorgeous spell of genuine play they ever hope to have.

The Kellermann picture will be completed along about next April, although they have been working on it since August.



Making It Realistic

It was in Florida, where some of the film companies operate all winter, and in the cheap restaurant a fellow was telling another how some folks just stumble into good luck.

"You see," he went on, "there's my friend Sam Smithers, for example. With the town full of floaters and fellows glad to get anything to do, he is constantly hitting a day's work where another chap can't catch on at all. The other night he got two dollars for subbing for a night watchman at a garage, and when he went to breakfast, in the morning paper he saw an advertisement of men and women wanted to make up a church scene for a film company. So Sam hikes for a car and gets there early and picks up a date. But he had been up all night and was sleepy, and during the movie sermon he went to sleep and snored comfortably till it was all over. When the director gave him his two dollars, he said,

"Young man, that was a brilliant idea of yours to make believe go to sleep in church. Makes it realistic. Come around to-morrow, and I will give you steady work."



The Real Thing in Crowds

There is no more natural picture crowd than the real crowd itself. But the difficulty was to take them. Once the camera was set up and the picture begun, the crowd would gather about, the small boys dart in and out and spoil foot after foot of good film, and perfectly good directorial tempers were irretrievably lost.

Added to that, the street crowd, under the impression that a motion picture company has money to burn, demanded a pretty good fee, just for being a crowd.

M. E. Hoffman has solved the problem. It's so simple that it is a wonder no one thought of it before. Mr. Hoffman bought a big moving van and a team of ordinary horses, accustomed to pulling a load without a murmur. The camera man was installed inside the van, and portholes made in the canvas sides of the van, through which a good picture could be taken without letting the crowd in on the joke.

Then the van was pulled up beside the curbstone, and street scenes filmed without the knowledge of anyone on the outside. It was a great idea and so good that Mr. Hoffman could not bear to keep it all to himself. So if you are thinking of staging a motion picture, all you have to do to make a start is to purchase a moving van and a pair of steeds.





CASINO

"Pay up or get out," replies the hard-hearted landlady, when Willie Wandermind (Budd Ross) endeavors to incite her sympathy for his hard luck.

Running Down

Click—When are you going to wind up your scenario?

Clack—Soon as I get a key to the situation.

Few Treats in Screen Work

Her new activities for the screen reveal that Anna Held, the French comedienne, who is playing in Paramount Pictures, holds above all other enjoyments two daily pleasures that she is forced to forego while appearing before the camera for the Oliver Morosco Photoplay Company in Los Angeles.

These daily treats are late sleeping and an elaborate luncheon. And both are denied her, for they do not count in the success of a picture play. They are the two chief factors to be avoided.



A Clever Cartoonist

Harry Palmer, the cartoonist, may be said to have a fatherly interest in the making of "Ham and Eggs," a Casino Star Comedy released by the Mutual, since he wrote it. There is a great deal of trick photography in the picture, and Mr. Palmer worked from seven o'clock one evening until one the next morning making fifteen feet of film. This will take just fifteen seconds when shown on the screen. It shows the moon laughing at "Budd" Ross, the comedian, as he paints the sign "Ham and Eggs" all over town.



Nobody Killed

When Director Lloyd, at the Oliver Morosco Studios, gave the command "shoot!" Anna Held became nervous and forgot her "business," that of gayly tripping onto the stage, among other things. Instead of gamboling upon the rostrum, pretty Anna peeped anxiously in at the door, with a questioning look that made the camera man stop grinding. Advancing cautiously, she inquired,

"What is ziss 'shoot'? Who is going to be shot?"

It was with difficulty that the handsome Lloyd repressed a smile as he explained that all the "shooting" would be done by the camera.

"Ah, your wonderful language!" exclaimed the French comedienne, with a pretty little shrug of astonishment—and perhaps relief.



CASINO

Willie Wandermind paints a luscious order of ham and eggs on his plate before his fiance, Lucille, and her wealthy father come to see him. But the fake meal doesn't go with Lucille. Her father warns the impecunious artist that he must make good before he can marry Lucille. Willie sleeps and dreams he has a \$10,000 commission to paint ham and eggs all over New York.

FATTY OFF GUARD

By ELIZABETH SEARS



KEYSTONE

Mabel gets into difficulty with her new gown and coaxes Fatty to fasten it.

"LET'S GO 'round to the office," said Roscoe Arbuckle. "We are not rehearsing to-day, so there is nothing doing here."

He had been standing in the huge studio, with its roof of glass, watching workmen make a set and rapidly paper two walls with a vivid pink hanging. At the entrance there was bunched an eager group of men and women, hoping against hope that they would have an opportunity to speak to him and get in the cast.

When you see his jolly grin facing you from a picture or the covers of a magazine, you are minded to say, "Hey, there's Fatty!" Somehow you have no inclination to call him "Fatty" when you come face to face with him in the flesh. True, if he were not fat, he might not be so funny; but there are brains there as well as bulk. And Arbuckle has not been idle all these years that he has been in motion pictures. He has been thinking out his plans and dreaming his dreams, and now he has an opportunity to put them on the screen and see how they pan out. He has passed the acrobatic stage and the business of flapping his hands against his sides, as the symbols of fun.



KEYSTONE

"Turn about is fair play," says Roscoe Arbuckle, in his new role as the jealous doctor. "I hooked your gown—you tie my necktie."



KEYSTONE

Fatty's eyes turn green when he sees Mabel and her old friend discussing palmistry.

"Of course, we have to keep up a little of that stuff," he explained. "The public has associated it with the Keystone Comedy, and it would not think it a Keystone without a little rough stuff. Wait a minute, until I call the projection room. I want you to see the first showing of the first picture we did in New York—and you will see what I mean. We have tried to get some fine photographic effects here. I have always thought there was room for beautiful scenic achievements in comedy as well as the kick and the custard pie."

"The motion picture world has turned over several times in the past two or three years," I suggested, while we waited for the man who was to show us the picture. "What is the outlook?"

"Outlook!" repeated the comedy star. "It's as wide as the blue sky. Film standards change so fast and film styles come in so often that the director whose ideas were heralded as the climax of brilliancy six months ago is old-fashioned now. And if he fails to discard his old ideas and keep at least two laps ahead of the procession—you know what's going to happen to him."

The director-author-actor paused long enough to courteously assure a would-be actor that the rehearsals would not begin for a day or two and that there were no good positions open as yet. He bows out his applicants in such a pleasant and friendly fashion that they forget they were turned down and remember only that they have met "Fatty" and found him most delightful in his manner to them.

"I hate to turn 'em down," he apologized, "but I haven't a thing for them just now."

"Just a word about your scenarios," I begged. "Where do you get them, who writes them, and how do you direct from them?"

Mr. Arbuckle paused long enough to bid a courteous good-morning to three or four young women employes who passed through the office and who spoke to him shyly. He held open the door for one of them who wore her black hair low and held fast to her forehead with a blue silk garter.

"Not a scrap of scenario paper in my studio," he admitted. "I wouldn't know what to do with a manuscript in my hand. I plan out the pictures, and we rehearse them—that's all."

Easy enough, isn't it? And Arbuckle has discovered a grand bit of audience psychology that some of the other stars might well copy. He allows a bit of the picture to film along without him once in a while. He gives the rest of the company a chance. He says he'd rather the audience would wish he would come on back than to wish somebody would sweep him out of the picture.

"An actor doesn't lose anything by effacing himself once in a while," he said, as he swung himself comfortably aboard a chair to see the picture in the little projection room. "If he is a favorite, they are all the more certain to welcome him when he gets back in the picture."

We viewed the opening of the picture in silence. Arbuckle, as the doctor in "He Did and He Didn't," has struck a new note, although the film cutter has cut out a trifle too much footage here and there and leaves the picture a bit minus in continuity once in a while.



KEYSTONE

A little thing like falling down stairs does not bother Fatty. He is well upholstered.

"You are breaking away from the slapstick stuff," commented some one from the far gloom of the room. "How'll Mack Sennett like that, huh? Sennett's main idea of humor seems to be one grand slam of kaleidoscopic action that tires the eye and leaves no one strong point in the memory."

Mr. Arbuckle continued to watch himself on the screen diving under the bed for a collar button.

"Well," he said calmly, "Mr. Sennett trusted me to come to New York and put on these plays. He knows what my ideas are along the newer lines of screen comedy."



It may be that Sennett has noted the trend and begun to moderate his inordinate frenzy of acrobatic falls and tumbles and violent and unnecessary smashes through breakfast rooms, with the unvarying accompaniment of broken china and ceilings.

"What's the worst thing that can happen to an actor?" I asked, apropos of the remarkable tumble down the stairs of the doctor in search of the burglar. Mr. Arbuckle handed me the answer slap off the shoulder.

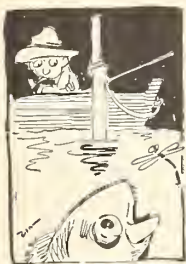
"To arrive," he said promptly.

"I thought that was what they all desired more than anything else," I said, in surprise.

"They do," he replied; "but the trouble is, once they arrive, there isn't much to do but to leave again. When they are climbing up, the public applauds and says, 'That chap is coming right along—doing better every day.' But once the actor is heralded as an absolute arrival, the public begins to criticise and pick flaws and expect him to better his own standard, and it is a tremendous strain. He simply is forced to keep ahead of the public's opinion and to spring something newer and better every season. The man or woman who can survive an 'arrival' is a star of the greatest magnitude."

There's a bit of thought for you. We mulled it over and watched the picture silently, until Mr. Arbuckle began to chuckle over a scene.

"We had an awful scrap over that," he said. "You see, sometimes some of us disagree on an essential point of the production, and we stop the picture and thrash it out right there. Miss Normand is a very charming little lady, but she has a mind of her own, all the same, and we had some argument over that. My idea was to mystify the audience right there—not let 'em have an inkling of why Mabel gets her visitor into her room there, until they see the burglar hauled out from under the bed."



I noticed that it was his part of the idea that got over, though.

"That's a good bit," commented some one in the group, when the screen flashed the picture of the armchair before the fireplace. Mr. Arbuckle smiled happily.

"That's what I meant when I said that we need not rob the picture of scenic beauty to get humor into it. Clean comedy, with an artistic background, not merely hysterical laughter and situations."

"Think the public wants that kind of comedy?" queried one of the visitors. "I don't believe the public wants to get its laughs mixed up with its thoughts, do you?"

"I'm banking on it," said Arbuckle confidently, "although older and more experienced men than I am have failed to grasp

the way of the public and what it will do at a given period. I believe in the comedy that makes you think, and I believe that the time has come to put it on—and that is what I am going to do."

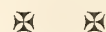
We stood a moment in the doorway, when the picture and the interview were over, and watched the little file of actors and actresses in the yard, who had been informed that there would be no use in waiting.

"I'd like to go out to the car with you," said Mr. Arbuckle, nervously glancing out of the window at the group; "but if I go out there and they see me, they'll all ask me for a job—and I haven't a thing to offer them." His blue eyes looked concerned with a boyish sentiment as he bent them on us. "I—I sort of hate to turn them down," he said deprecatingly.



You see, responsibility takes the laugh out of you sometimes. And although Roscoe Arbuckle loves to see his public laugh, it takes the smile off his own face when he must in any way distress even a small proportion of it.

"Miss Normand has a longing to play drama on the stage," he said, as he bade us good-by; "but I don't believe there is any finer mission on earth than just to make people laugh, do you?"



Two-minute Interviews With the Stars

"There's one thing about the motion picture stuff," mused George Beban, when the Two-minute Interviewer arrived. "It's never dull. Only I don't care for the zoo parts. I didn't mind the old turkey gobbler in a farm scene, who took exceptions to a red handkerchief I waved and did the turkey trot after me in two-four time. If there's anything that looks as harmless and funny as a turkey gobbler and can do such good work in the ring, I haven't run across it.

"Then there was the dog that played one scene with me. We played about 150 feet of thrilling film with this creature swinging from my left knee. The dog held on by his teeth. I held on by main strength. It made a good film, but a rotten knee.

"And there was the lamb. Have you heard the story of the lamb? This was Georgie's lamb. It cuddled up in my arm and winked at papa lamb, who had remained quiescently in the offing until he caught the wink. Papa lamb's butting average broke the record during the next five minutes. He was a fond father and a persistent sheep; and I gave him the game without the aid of the umpire.



"Then there was the"—

"Time's up," announced the Two-minute Interviewer.

"Wait a minute," urged Beban. "I want to tell you about the"—

"Next time," firmly remarked the Two-minute Interviewer. "Time's up."



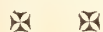
The English film fans have nicknamed Helen Gibson the "nervy flapper." Helen felt offended at the news, until it was explained to her that "flapper" is English for the American "chicken," or, in plain, ordinary words, a more than likeable young woman.

Holding Up the United States Mail

"I remember a striking example of what motion picture people sometimes have to go through when I think of a scene I was directing quite a few years ago over in New Jersey," says "Silent Bill" Haddock. "We were out on the marshes in the vicinity of Hackensack, working on a picture that was known as 'The Trials and Tribulations of a Camera Man.' It was one of those pictures that was intended to give the public some sort of an insight into the humorous and tragic side of making motion pictures. In this particular scene we were going to show how a dummy is sometimes substituted for an actor. The idea in this scene was for a camera man to be grinding on his camera and be struck by a railroad train, after which he would pick himself up and brush off his clothes and go back to work.

"We had made arrangements with the conductor and crew of a local train to pay no attention to a dummy that had been placed in the middle of the track with a false camera, as a substitute for the regular camera man. We had quite overlooked the fact that a mail train was due about that time, and the local took a siding to let it go by. It is quite probable that the crew of the local train supposed that we knew all about the mail train being due first, but we didn't.

"Along came the mail train, bearing down upon the poor dummy camera man. When we saw it was going to stop, we began to realize that in about half a minute more we would be guilty of holding up the United States mail, and, therefore, liable to imprisonment. There was nothing to do but run, and there was no place to run except through the swamp. All hands, ladies and gentlemen, floundered in the mire, while the mail train came to a halt quite close to the dummy camera man. I have no idea what the conductor of the mail train had to say, but I know that when we got into Newark that night, we were a sad-looking lot, and we kept to the dark side streets to make sure that we would not be arrested for vagabonds."



No Show at All

A four-year-old created a disturbance at a Wichita motion picture show by crying to go home.

"You promised to take me to a show," he burst out to his mother, "and this isn't any show! There isn't any Charlie Chaplin!"

That's Different

Director (during the love scene)—Is that the way a loving couple would kiss each other?

Actor—Oh, I understood that we were married.



A Display

A society play was being screened. Several women appeared, dressed for the opera.

"Those women look quite nice in their opera gowns," remarked a woman to her husband.

"Yes," he replied; "but they didn't get in them very far, did they?"



All the Faster

A picture of a very plain girl was flashed on the screen.

An Irishman, turning to his friend, remarked:

"Faith, thot face would stop a clock!"

"Be jinx," was the reply, "I am thinking thot it would make it run all the faster!"

MOTION PICTURES



Industrial Series: or, Making the Best of Difficulties.

SITUATIONS THAT ARE FUNNY



CASINO STAR-MUTUAL

Harry Vokes taking a beauty treatment, in "Beauty in Distress." One must suffer to be beautiful, it is said.



POWERS

Nobody wants to imbibe when the rail becomes a deadly third rail, as it did in "When the Wets Went Dry."



KALEM

Bud considers the water too cold and wet for comfort, in "Ham, the Diver"; but Ethel Teare is very comfortable.



L-KO

"Does Flirting Pay?" Not when the drum is flimsy enough to allow of its being made a new shoulder cape for Harry Gribbon.



TRIANGLE

Lew Fields takes great pleasure in doing parlor tricks.



GEORGE KLEINE

It always gets a laugh when Bickel hits Watson in the eye. Yet we have no grudge against Watson.



VOGUE COMEDY

A cold shower is refreshing on a warm day, but Russ Powell prefers his in the usual bathroom.



VOGUE COMEDY

The lady with the "Steer," encounters difficulties.

BECAUSE THEY ARE NOT FUNNY

smaller tragedies of life?
 s in the orderly descent
 of stairs; but let her
 roar with mirth.
 in lady who slips on the
 ough violently when she
 stream of water from a
 face, yet we shriek with
 ow. We would think it
 tric shock, but it tickles
 lse trying to let go of a



ins to teach his auto to



spot dress, in "A Bum
 s in boarding the train.



MUTUAL-BEAUTY

It's tough luck when the other fellow refuses to go home, as in "Dad's College Widow"; but it's funny to us.



KEYSTONE COMEDY

There's lots of humor in the sight of a man smashing crockery, as Syd Chaplin does in "A Submarine Pirate."



FALSTAFF

Rosie would rubber, and she had to reform. Catching her in a net was a strenuous part of the reforming.



GEORGE KLEINE

Harry Watson, in "Musty Suffer," makes a joke of having his tooth pulled. But why should a barber pull a tooth?




JOKER

If you did the best you could, would it make you laugh to be thrown into the kitchen sink?




VITAGRAPH

Don't snicker at Hughie. How would you like to be a fat man hunting for "The Lost Cord?"




GEORGE KLEINE

It always gets a laugh when Bickel hits Watson in the eye. Yet we have no grudge against Watson.



VOGUE COMEDY

A cold shower is refreshing on a warm day, but Russ Powell prefers his in the usual bathroom.



VOGUE COMEDY

The lady with the "Steer," encounters diffi

SITUATIONS THAT ARE FUNNY BECAUSE THEY ARE NOT FUNNY



CASINO STAR-MUTUAL

Harry Vokes taking a beauty treatment, in "Beauty in Distress." One must suffer to be beautiful, it is said.



POWERS

Nobody wants to imbibe when the rail becomes a deadly third rail, as it did in "When the Wets Went Dry."

WHY DO we laugh at the smaller tragedies of life? We see nothing humorous in the orderly descent of a fat woman down a flight of stairs; but let her tumble down the stairs and we roar with mirth.

We wish no harm to the thin lady who slips on the bit of banana peel, but we laugh violently when she does so. We hate to have a stream of water from a husky hosepipe hit us in the face, yet we shriek with mirth when it is the other fellow. We would think it far from funny to get an electric shock, but it tickles us to death to see somebody else trying to let go of a surcharged rail.



TRIANGLE

Lew Fields takes great pains to teach his auto to do parlor tricks.



KALEM

Bud considers the water too cold and wet for comfort, in "Ham, the Diver"; but Ethel Teare is very comfortable.



L-KO

"Does Flirting Pay?" Not when the drum is flimsy enough to allow of its being made a new shoulder cape for Harry Gribbon.



GEORGE KLEINE

It always gets a laugh when Bickel bits Watson in the eye. Yet we have no grudge against Watson.



VOGUE COMEDY

A cold shower is refreshing on a warm day, but Russ Powell prefers his in the usual bathroom.



VOGUE COMEDY

The lady with the in-spot dress, in "A Bum Steer," encounters difficulties in boarding the train.



MUTUAL-BEAUTY

It's tough luck when the other fellow refuses to go home, as in "Dad's College Widow"; but it's funny to us.



GEORGE KLEINE

Harry Watson, in "Musty Suffer," makes a joke of having his tooth pulled. But why should a barber pull a tooth?



KEYSTONE COMEDY

There's lots of humor in the sight of a man smashing crockery, as Syd Chaplin does in "A Submarine Pirate."



JOKER

If you did the best you could, would it make you laugh to be thrown into the kitchen sink?



FALSTAFF

Rosie would rubber, and she had to reform. Catching her in a net was a strenuous part of the reforming.



VITAGRAPH

Don't snicker at Hughie. How would you like to be a fat man hunting for "The Lost Cord?"



WITHOUT DEFENSE.

Whitewashing has its difficulties, especially when one's hated rival is perched on the fence to enjoy one's discomfiture, as in this scene from "Slim, Fat or Medium," in which Slim laughs while Fat gets the worst of it from the loved one's paternal parent. Slim (Victor Potel), Charley Cupic (Ed Sedgewick) and Harry Hazard (Ted Duncan) are rivals for the affections of Betty Boniface (Lillian Hamilton), whose father favors Slim, the village undertaker. However, while Slim and Fat are disputing over their cause, Medium elopes with Betty.

Jest a Reg'ler Picter Show

By LOIS ZELLNER

WHEN bicycles, they fust come out, they shorely cost a lot;
But soon as they got popular, the price fell on the spot.
The same with ortermobeel cars—when they fust come ter town,
The price wuz high; but later on it likewise tumbled down.
But these here movin' picter shows that started at a dime,
When the gol-durned things got popular, the price begun to climb!

I see in this here paper where a lot o' city chaps
Has started up a picter show—a big one, too, perhaps.

They give yer printed programs, jes like a opry show,
An' they have a band a-playin' in a pit 'way down below.

The tickets is two dollars, an' yer check yer coat an' hat,
An' a pretty female usher shows yer where yer seats is at.

But I'm durned if I don't kinder feel that I would rather go
To the place down on the corner—jest a reg'ler picter show.

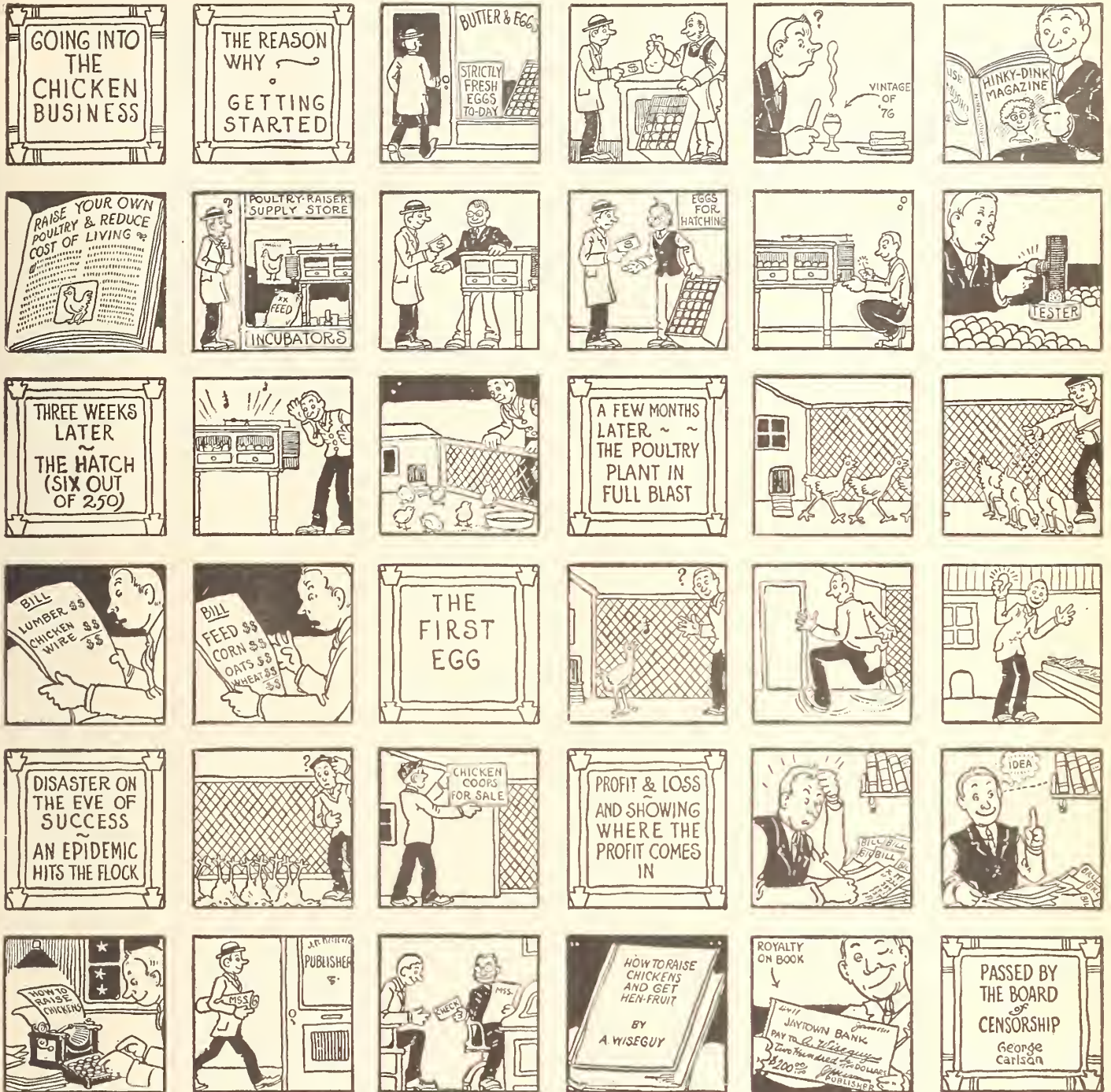
When they git so doggone stylish with their velvet seats an' such,
A feller feels so formal—kinder lacks the human touch.

A picter is a picter, an' a screen is jest a screen,
An' a dime is all I've paid 'em fer the best I ever seen—

So I think I'll keep a-goin' to the corner fer a while,
An' let the other fellers pay two dollars jest fer style!



MOTION PICTURES



Going Into the Chicken Business: also, How To Get Out of It.

Appearances Were Deceptive

Harry, just old enough to appreciate motion pictures, was taken to see Mary Pickford play in "Rags." At the end of the show Harry was asked how he liked the picture.

"It was all right," he replied; "but I thought you said Mary Pickford was rich."

Naturally

A motion picture actor who has just returned from a small town in the South, where the company was filming a picture,

tells the story of the town character who spent most of his time on the street corner, watching the events of the day. Like Bud Hinkley, "he wa'n't quite right in his head," but was totally unaware of the fact.

The motion picture actor arrived at the main street one afternoon in time to see a funeral procession. He said the obvious thing.

"Funeral! Wonder who's dead."

"The man in the hearse, ye darn fool!" squeaked the town character, in deep disgust.



VOGUE COMEDY

PRISCILLA DEAN.

Picture Breaks Precedent

E. W. Hornung, creator of "Raffles," has broken all motion picture precedents in "Stingaree," his series which is being staged by the Kalem Company. The twelve episodes of the picture tell of adventures in the career of Stingaree, a famous Australian bushranger. It is in "The Villain Worshiper," an episode soon to be shown, that Hornung shocks photography fans by closing the picture with his hero still behind prison bars. Picture patrons will probably welcome the novelty, accustomed as they are to seeing the principal characters by some miraculous means escape all perils in the last few feet of film.

The Two-minute Man

"MISS DEAN," he asked, "what would you rather do if you were not doing what you are now?"

Miss Dean looked at the Two-minute Man meditatively.

"You mean, what would I really prefer to do?" she asked pleasantly. "Well, I prefer doing comedy for the screens more than anything else. If I had my choice, I would film comedy all the time and get all the good books on psychology there are in the world. The good ones, mind—there are not many."

The Two-minute Man gazed helplessly at the bookcases in her living-room. They were substantial cases, with big, important, educated books in them. And it awed him so he could not ask another question.

"There is more psychology in comedy than anything else," explained Miss Dean. "Why is it that nobody seems to expect a comedienne to do anything but frivolous things? I study all my spare time."

"It's so hard to believe!" stammered the Two-minute Man. "You look so pretty and charming and—and so sort of—well, not at all like these skinny, spectacled highbrows look."

"Thank you," said Miss Dean sedately.



VOGUE COMEDY

RUSS POWELL.

No Accommodation

An old colored man who had never attended the motion pictures before came to a show one night in a Southern town. The first picture shown was a group of dancing girls. The next was a mob scene, in which several hundred people surged about. This was too much for the colored man.

"Say, people," he called out, "whar all dese people gwine sleep to-night. Gawd knows de hotels in dis town ain't noways big enuff to hold dat crowd!"

✕ ✕

Friend—Is that scenario writer still working in the same field?

Actor—Yes; but he never rakes in a cent.



VOGUE COMEDY

The morning paper prints a thrilling story of a woman in a coin-spot dress who has presumably stolen the jewels of an actress. Mr. Brown and Mr. Richmond read the story, and, like most men, believe they can find the criminal. It happens that both Mrs. Brown and Mrs. Richmond have coin-spot dresses, and they choose that very morning to don them to go shopping. With two amateur detectives on the trail and two innocent women garbed in suspicious gowns, Brown and Richmond are kept busy devising ways and means to land the guilty persons. Brown claims to be the gas man, and so gains entrance to the Richmond home, where complications ensue very rapidly and in bad order.



VOGUE COMEDY

Being a private and stealthy detective has its disadvantages, as Mr. Richmond discovered when he thought he was on the trail of the woman thief who had stolen the jewels of the actress. He essayed a Santa Claus stunt that convinced him that all this Santa stuff was poor policy to tell a child, for anyone might know that chimneys were dirty things to fall down. Besides that, his unexpected arrival in the home of Mr. and Mrs. Brown was not looked upon as a friendly call by any means, and even the capture of valuable jewels may fade beside the importance of explaining away one's own peculiar method of entrance into the home of a perfect stranger.

Striking Near Home

Friend—When writing a scenario, where is the best place to put the "punches"?

Writer—In your stomach.

Sure Death

Scenario writer—There's three people in this play that I want to kill off, but I'm at a loss how to do it.

His wife—Why not let them read the scenario?



VOGUE COMEDY

An unexpected showerbath from a coarse, husky, violent hosepipe, directed by the able hands of a very angry woman, would floor most large, middle-aged gentlemen, and Mr. Richmond (Russ Powell) was no exception. The trouble was that the stout lady fancied that he was following her to attract her attention, while the gentleman merely thought she was a thief for whom there is a large reward offered. A man can argue with an infuriated lady, or frighten her or coax her; but there isn't much to be said to a profane stream of water that hits one in the mouth at every word, now, is there? So Mr. Richmond finds discretion the better part of valor and runs from the hose fight. And it is all because of the coin-spot gown the lady wore.



VITAGRAPH
THE FAMOUS LILLIAN WALKER
DIMPLES.

An Unexpected Fiance

IN SOME counties in England there is a tradition that when a younger sister is married before the elder, the latter must wear green stockings at the wedding. Hence the play, "Green Stockings," in which Lillian Walker has done some of her best comedy work.

It seems almost a shame to have her brush all the curl from her hair and wear it straight back from her forehead—al-

There is a choleric father, a maiden aunt, a married sister and one who wishes to be married, but cannot until Celia is married or at least engaged. The fiance is a feather-headed Englishman, Robert Tarver. And while we are on this paragraph, it is a good place to remark that Charles Brown, who screens as Tarver, succeeds in being funny because he does not try to be. His portrayal of the bombastic young Englishman, with a nervous eyeglass and political ambitions, is more than well done and adds its share to the humor of the picture.

Celia finally wakes up to her position in the house. She gives us food for both thought and laughter in the scene with her aunt, in which she throws off her glasses and stamps on them, greatly to the surprise and admiration of her aunt. Celia goes away for a visit, hoping to make her family miss her. They do miss her, but they have so long disregarded her, comfort that they allow her to come home in a pouring rain alone from the station. And then Celia springs a bomb. She puts on her best gown, curls her hair, and announces to the family that she is engaged!

That she is forced to invent a fiance on the spur of the moment does not detract

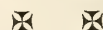
cept him joyfully as a friend of the fiance. Celia is forced to accept him, also. And this sudden appearance of news of a fiance she had just before reported as having perished in a battle in South Africa—she had to get rid of him somehow, poor girl!—rather upsets Celia. It also upsets aunty, who had been in on the joke, and aunty takes a snifter to brace herself up. The snifter does a bracing act that might be funnier if it had been somewhat edited.



VITAGRAPH
Celia, tired of being unnoticed, announces her engagement to a fictitious Colonel Smith, of South Africa.

Colonel Smith does not reveal his identity for some time. He mournfully informs the family that the fiance, before perishing, had given him sundry messages and keepsakes for Celia. He almost robs himself of watch and chain and sleeve links, tie pin and key ring, handing over almost everything in his pockets to the hysterical Celia.

"Green Stockings" has more than one admirable point, besides its undeniable humor. There is no tiresome padding, and there is no string after string of scenes that set you to yawning and wondering why on earth they waste footage in an otherwise good play.



Hasten the Day

The censors are a cross-grained lot; They seem to be growing denser. Oh, that some power would swiftly rise And put some sense in censor!

—J. G. Gable.



VITAGRAPH
After enjoying her prestige as an engaged member of the family, Celia decides to allow her fiance to die, and the sad news is conveyed to her family.

though she has a good forehead, at that. And even hiding her sparkling eyes with hideously prim horn glasses does not succeed in making her unpretty.

"Green Stockings" on the screen will not appeal to everybody, any more than it did on the stage, even with Margaret Anglin in the center stage. But it has a comedy element that will attract motion picture fans who appreciate humor of a more intelligent type than the usual film comedy.

Celia Faraday (Lillian Walker) is the conscientious elder daughter of a conservative English family, who accept all her sacrifices and give her no consideration.

from her story. She invents a Colonel Smith, who, poor soul! was forced to sail for South Africa immediately after the engagement. And the family fall for it. You feel quite triumphant for Celia's spunk when you note their changed attitude toward her, now that she is engaged. She gets attention, Celia does.

But all of a sudden a Colonel Smith turns up. He has learned that he is supposed to be engaged to a young woman who never knew he really existed. And the doughty colonel makes the most of the situation. He calls, and the family ac-



VITAGRAPH
Celia is unexpectedly confronted with the real Colonel Smith, after she has announced his demise



KALEM

Sis Hopkins says: "Pa says, 'You better get in the pictures, Sis. They ain't nobody can make 'em laff like you can.' And I b'leeve I'll take pa up and go on in."

"I'm Sis Hopkins; I am"

"I'VE TRIED other plays, but the public wanted Sis Hopkins, and so I gave them Sis Hopkins for eleven years," says Rose Melville, "and here comes Sis in the pictures, at last. And I have found out why so many stage stars have jumped at chances to go into pictures. They may talk about art and a new field all they like. Don't let 'em fool you, my dear. The screen is the greatest weight reducer ever invented for players who are threatened with—well, let us call it, delicately, embonpoint. Look at me—look at me. Do you get my meaning?"

Miss Melville swirled energetically to her feet and danced lightly about on one toe. Her lines were considerably linier than they had been. For, deny it as you may, Sis Hopkins had begun to get just a wee bit—just a trifle—stoutish of late years.

"I've lost ten pounds. Congratulate me," she said, with the captivating Sis Hopkins smile and that luring Sis Hopkins voice. "When they named them 'moving pictures,' they were right. 'Moving' is the word, for I haven't had a chance to stand still for sixty successive seconds since the camera began to grind at me."

"Be thankful you were Sis Hopkins and not Helen Hazards," it was suggested.

"Right now let me tell you that that 'Hazards of Helen' girl

hasn't anything on me in the way of bruised muscles and sore spots," said Sis. "First I hit my nose a whack and went around here feeling as important as you please with my swelled-up nose, and then I cut my lip; and as for the number of times I have whacked my poor head crawling around under tables and running against furniture, I never could tell you. Shucks! I am qualifying right now to enter athletic competition, with obstacle races my specialty, if I ever get out of this alive. Talk about Muldoon's sanitarium! If some of these liverish chaps would go into motion pictures, they'd soon get the grouch shaken out of their system.

"My first experience frightened me to death. I'll face an audience and make fun for them, because I know they have paid their good money to watch me; but to step out of the studio, gowned in full Sis Hopkins regalia, and walk across a Jacksonville street before a gaping crowd of spectators, made me feel as if I was an entire circus—Greatest Show on Earth."

"Are you doing some new Sis Hopkins stunts?"

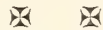
"Some new Sis Hopkins stunts? My dear, that's what is reducing me—doing these new stunts. In my play I did the same things every performance, but in these pictures I can manufacture new business all the time. It's great! I can do all the tomboy tricks I wanted to do when I was a little girl."

An Ince Fantasy

BILLIE BURKE, the temperamental little screen actress, is not half so winsome in any part of the picture, "Peggy," as she is in the little fairy tale she tells the children as they sit on the running board of her racing car. As she tells the story, it is unrolled on the screen, and it is not often that the pictures can maintain such a grip on an audience as this part of the play invariably does.

As Peggy, in the fairy tale, she wanders through a wonderful country, where the bugs are ruled over by a beautiful prince who has been changed into a bug by a wicked and envious witch. Little Peggy goes in search of the powerful Dr. Goat, who lives in a tree on a steep mountaintop, and he gives her the prescription which is to restore the prince. All the bugs wave her a friendly farewell as she sets out on her journey. Ince has given us a photographic delight that almost makes up for some of the atrocities he has offered us in other pictures.

If Ince would only turn his talents to some of the gripping little children's plays! How one would love to see Alice in Wonderland going through all her thrilling adventures, or Snow White and the Seven Dwarfs, or Aladdin and the Wonderful Lamp, or any of the marvelous fantasies that have entertained the younger generation for many years! And while we wait for him to give us these upon the screen, it is worth while to see this fairy bit in "Peggy" more than once.



Motion Pictures for Children

Orrin G. Cocks, secretary of the National Board of Censors, urged at a recent meeting in New York that special days should be set aside in all picture houses for children. He pointed out that much harm might be done to the growing minds of children, and added that he would make it part of his work to urge parents and guardians to guard against the indiscriminate attendance of children at the motion picture houses.

"Motion picture exhibitors are willing to give suitable films for children when there is a demand," he said.



FOX

Dr. Goat, who lives in a tree, solemnly measures out the magic potion for Peggy. She is in haste to return to the Bug Village, to change the beautiful prince to his own shape. A wicked witch has transformed him into a bug and made him ruler over Bug Village.



FOX

Vivian Martin, in "Merely Mary Ann," incurs the displeasure of her mistress in the cheap boarding house, because of the attention paid her by the struggling musician. But the boarder does not see the threatening frying-pan; he sees only the raillery in Mary Ann's laughing eyes.

M A R Y P I C K F O R D

MARY PICKFORD, whose decision to remain with the Famous Players under a sort of fifty-fifty arrangement in which she is made a partner was recently announced, is the same little Mary she has always been. She has never let her rise go to her head. Naturally, with all her increased responsibilities, she has not the time to frivol away that all her friends would like; but she is the same without-any-frills Mary, working hard and saving her money.

She has a trifle of a leaning toward the heavier dramatic stuff lately, and some of her friends deplore this tendency.

"You have created your own place in the films," they say. "Why try to do the roles that are new to you and abandon the things that have won you your place in the hearts of the public?"

Miss Pickford has no intention of abandoning comedies, she says. She said it while she was dusting some bits of rare carved ivory she has recently purchased. She isn't above taking a duster in her capable little hands occasionally, especially to dust the beautiful things she loves to have in her rooms.

"I love to handle them," she confessed, holding a grinning little ivory god up to the light. "Isn't that ivory light sublime? Every woman loves to fuss around and play at keeping house once in a while, doesn't she? I suppose it is the remnants of our little-girl days, when we played at housekeeping with our dolls. And talking about my plays, of course I am not going to give up the comedies. There is no finer mission in life than in making people laugh wholesomely. The public expects to see me in the juvenile comedy roles, and it would not be wise to stop playing those parts, however anxious I am to show my public that I can do the heavier work."

"Honestly," asked her visitor, when the bit of ivory was cleaned to her satisfaction and she was chasing a stray bit of daring dust that was thinking of settling on her copy of the Taj Mahal and going to housekeeping, "do you really like the dramatic work better than comedy?"

Mary smiled winsomely.

"Well," she admitted, "why can I not do them both? Comedy is all the better if there is a dramatic touch to it, don't you think? I'll tell you what I want to do," she went on, dropping the duster into the hands of her maid and arranging some delicate sprays of lily of the valley with a bowl of violets. "I want to win my public through my ability as an actress as well as through my personality that they are always talking about. Personality is all right, and I'm glad I have it, as they tell me I have; but I hope to have many years ahead of me as a screen actress, and I want to register my ability as well as personality. Don't you agree with me?"

Miss Pickford has such a darling little fashion of tossing

her head, as if to get her curls out of her eyes, and looking up at you with such faith and trust in her eyes, that you are inclined to agree with her on anything, especially when you realize her ability as well as her personal charm.

"You like the Famous Player people, don't you?" her visitor said.

"I'll tell you about that," said Miss Pickford, with a serious little glint in her smile. "Do you remember when they had that big fire in the studios on Twenty-sixth Street? Well, I stood there and watched that fire, and I knew what it meant to those men to see the flames licking up all the results of their

hard work. And they never whined once. Before the fire was out, they had begun making plans for another studio and making plans for our comfort and making plans to prevent exhibitors from any loss. I made up my mind right there and then that they were mighty good folks to stick to through thick and thin."

"Well, money isn't everything," said the visitor wistfully. "It is mighty handy to have 'round the house on rent day, but"—

"That is exactly right," chimed in Miss Pickford, setting a smart little hat on her head and picking up her gloves, ready to go to the studio for rehearsal. "There you said it. Maybe I might have had more money if I had accepted some of my other offers this year; but money isn't everything. I'm perfectly happy where I am, and that means everything in my work. No one can do good work where there is jealousy and dissension and constant quarreling. My personal regard for the people with whom I work means much to me. I am looking forward to my future success, you see, as well as my present happiness. I do not want to be a skyrocket. I want to put out such good work that my public will know they are getting their money's worth when they see one of my pictures. Don't you agree with me?" she said once more.

Of course I agree with her. So do you.



How Mary Washes Her Locks

In a recent newspaper article by Mary Pickford, an elaborate shampoo of egg, soap, lemon juice and many waters was described.

Aunt Mary read aloud this recipe for keeping the famous curls in their prime.

"That is the way Mary Pickford washes her hair," she remarked.

"No," replied Billy, age six. "I saw a picture of her, and she gets down on the floor and does it in a pail, with soap!"

Billy had seen "Tess of the Storm Country."





"IT GETS 'em, it gets 'em," sighed the Film Fan. He watched a noted screen star strolling slowly down Broadway, stealing glances at himself in every window he passed. "See that chap over there?"

"I see him," said the Friend. "Coming fast, isn't he?"

"Upstage," grieved the Fan, shaking his head sadly. "Upstage, that chap. Very. Only a few years ago he got \$150 a week with one of the companies and was darn glad to get it. He was just like the rest of us common back-alley dubs then, until they advanced him to \$200 a week, and he began to show signs of what J. A. Waldron calls 'the inflated ego.' He was so tickled to death to get that \$200 that he refused an offer to go back to the stage for \$225, because he figured that a contract for a year at \$200 a week was safer than a stage proposition at \$225 a week and the show liable to go broke the third week out. Two hundred dollars looked awful good to him at that time, and he never expected to go any higher.

"Then he came to New York and heard something about the big salaries the press agents were paying to the screen stars. It went to his head. He struck for higher salary. To his surprise his company refused. He hung around New York a few weeks without anything to do, until \$200 a week looked fairly consoling to him again, and then the company took him back. After a while they boosted him to \$250 on the pay check and \$600 in the papers. I was taking a foamy refreshment with him over the bar at the time he got the raise.

"How about this \$600 I hear you are getting?" I inquired. We were such old friends that there was no indelicacy in my asking him what he drew. If I hadn't asked him, he would have told me.

"He was just lifting a glass to his lips, and he looked at me over the brim of it with a satirical air.

"Don't believe all these \$600 stories you hear," he said. "The publicity people pile on all the traffic will bear to make it look right. But when your salary appears on a pay check, it shrinks about half."

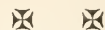
"He was fond of the looking-glass in those days, but he wasn't upstage. Then he did a picture that pleased the public, and one night they hollered for a speech when they found out that he was in the audience. That speech was his undoing. He has never been the same since. I had a bit of business with him last week and hunted him up at his hotel. I found him guarded by eight servants. There was a secretary who told me I might see him next week if I made an appointment with him. There was a trainer who trained with him every day. There was a wrestler and a valet and a physician and a chauffeur and a riding master and a"—

"That's only seven servants," objected the Friend. "It's his money, isn't it?"

"I don't like this upstage business," explained the Film Fan. "It isn't done. There are a lot of chaps getting as much

as he does, but it doesn't go to their heads. Inflating their egos? That's the word—he's got the ego inflated."

"It always happens," consoled the Friend. "And the worst of it is that if you were in his place, you'd get it, too. It's in all of us, but it takes money, publicity and a little luxury to bring it out in its purity."



'Jever meet Gladys Hanson, of the Universal? She's a good chap. She showed me a tiny ivory elephant she always wears on a jet chain and pouted when I accused her of being superstitious.

"You are as bad as Anna Pavlowa," I jeered. "They say she refused to go on playing once because she happened to catch sight of a red-headed property man, and she insisted that red-headed people always brought her bad luck."

"I don't blame her one bit," said Gladys. She's a good little soul, Gladys. "If red-headed people brought her bad luck, she had every right to refuse to go on playing. Not that I'm superstitious, at all; but I concede that people have a right to be if they want to. Why, I knew a dancer who wouldn't set foot on the stage unless she had spit in her left shoe. She forgot it once when she was late; but she thought of it just as she got into the wings, and bless me if she didn't stop right there, sit down, and take off her left shoe and perform the necessary operation.

"And talking about shoes, I saw a well-known actress fly into a juniper fit of temper one afternoon at a matinee, because a new dresser had inadvertently put her shoes on a table. Said it would queer her for the season—and, do you know, that girl had a run of bad luck for months. Everybody knows that an actor will fume with rage if anybody dares to whistle in a dressing-room; but the funniest thing I ever saw was a middle-aged actress who devoutly crossed herself at every performance before she would venture on the stage. Another actress has a piece from the gown she wore at her first performance stitched into every dress she wears."

"I didn't know motion picture actresses"—I began helplessly.

"No; I'm telling you," went on Miss Hanson calmly. "I know a motion picture actor who always carries a tiny buckskin moccasin, only big enough for a doll, in his upper vest pocket. In the toe of it is crowded a copper cent that he picked up on the street after days of trying to get a job. He landed the job within an hour after he had playfully thrust the penny into the toe of the moccasin. Do you suppose he'd give up that moccasin?"

"I always thought"—I began.

"So you say," went on Gladys briskly. "One of the prettiest young motion picture actresses of to-day won't begin a scene in a new play until some one has slapped her on her left shoulder. And I know another who carried for months a funny little clay dog that a friend presented her with one day and had success all the time, until another girl sneaked it away from her, and the poor thing hasn't had a good engagement since, while the girl who got it has climbed right to the top of the ladder. I know a man who puts his shoes at right angles every time he takes them off, and another who carries a tiny Japanese god around with him all the time and keeps it between his fingers when he is discussing any important business deal. I know a girl"—

"King's Ex on any more of them," I pleaded. "I'll agree that everybody should be superstitious, if you say so."

How Hollister Discovered the Secret of Youth, Health, Energy and Success

By W. W. WASHBURN

I HAVE friends who travel a great deal more than I, but who have apparently no greater number of friends than I possess, yet they tell me it is very seldom they take a long trip without meeting some friend on the train, while I, as a rule, never meet a friend while journeying.

The other day, while making a hurried trip west, I met with an exception to my usual experience; and what a wonderful excetion it was! The fact is, I cannot help telling about it.

I had no more than boarded the train than I met my old friend Hollister of Kansas City. Way back in 1890 we were interested together in the elevator business. When I sold my stock to Hollister it was after a long period of worry for both of us. Business had been bad and the going to the wall of one of the largest banks of the state of Missouri made us financially, and in every other way, shaky. I was none too well, but Hollister was "all in," as is the saying. He was unable to think, he could not sleep, he was nervous, he had brain fog, he could not digest his food; there was not a function he could perform with any satisfaction or success; no doubt he believed he was losing his mind. I, in my own heart, believed that Hollister was slowly dying. I was not alone in this belief that he could not live another three months.

When, therefore, I met him the other day, looking better in health and better in physique—in fact, an unusually virile man as well as in a most exuberant state of mind and body, as though he had been reborn (he is past sixty years of age) I could not help asking for the secret of his renewed youth.

It took Hollister but a minute to say, "I owe my regeneration and life to Swoboda, who, through teaching me the simple principles and secret of evolution and how to use them, has recreated me in body and mind, and

made me better in every way than I had ever been in my youth, and all this after I had been told by specialists that nothing could give me health."

Said Hollister, "When I think of my physician telling me to travel and to quit business, which, by the way, was going to the wall because of my inability to run it in my poor state of mind and body, and when I think of thus being practically sentenced to complete ruin, so to speak, and when at the same time I realize my present condition of rejuvenation, I awoke to a greater and greater appreciation of Conscious Evolution and its wonderful possibilities for the human race."

He said, "Swoboda taught me not only how to rebuild myself, but also how to continue my life and evolution where nature left off. In my case he improved upon nature, and I have since learned that he has done as much for thousands of others—men and women of every age and condition."

Continuing, Hollister said: "It was a red letter day in my life when I heard of Swoboda from the publisher of the largest newspaper in Missouri—a friend who had learned from experience as well as from others of the wonderful success of Conscious Evolution."

As can be seen, Hollister could not say enough in praise of the renewer of his life and fortune. Naturally, I became interested, or I am getting along in years and have, mistakingly, like most human beings, come to expect weakness as inevitable, in consequence of gaining in years.

When my friend assured me I could, through Conscious Evolution, be made young again, I indeed became interested and eager for the demonstration. I took Alois P. Swoboda's address, which, by the way, is 1906 Aeolian Building, New York City, and obtained his booklet by mail a few weeks ago. I at once

started to use his method, and now can comprehend why Hollister was so enthused with delight in the new life, for I, also, am growing younger, stronger, happier, more energetic, and more virile by leaps and bounds. It is a fact that one must experience this new and better life which is produced through Conscious Evolution if one is to comprehend what is being missed without it.

When I met Hollister on the train it was an unusual trip and a wonderful day for me. It was a wonderful day for Hollister when his newspaper friend led him to Conscious Evolution, and I need but hint to the readers of *FILM FUN*. Let this be a wonderful day for you. Get in touch with Swoboda and obtain his booklet—it will cost you nothing, and may start you on the road to a new and better life. Swoboda will send this booklet to anyone for the asking. I know it is his aim to help as many as possible. This booklet explains his new and unique theory of the body and mind, and, no doubt, it will prove interesting to everyone as it did to me. It gave me a better understanding of myself than I obtained from a college course. It startled, educated, and enlightened me. It explains the human body as I believe it never has been explained before. Moreover, it tells of the dangers and after-effects of exercise and of excessive deep breathing.

What Hollister said to me seemed too good to be true. What I say, no doubt, seems too good to be true, but Swoboda has a proposal which everyone should consider and thus learn that nothing which is said about Conscious and Creative Evolution is too good to be true.

In concluding this statement I cannot refrain from mentioning the fact that I now have pleasure in work and in a strenuous life, and I whistle, hum and sing; where formerly I always wore a frown (according to the evidence of my family) I now, as my friends say, always wear a smile.

The address of Alois P. Swoboda is 1906 Aeolian Bldg., New York, N.Y.—adv.

FREE BOOK

How To Study Music

This Interesting Book

shows the keen delight and personal satisfaction which a musical training will bring you; and how you can obtain this training easily and thoroughly in your own home at one-quarter the usual cost.

It tells how this most prized of social accomplishments greatly increases your own enjoyment of life and the enjoyment of others. It tells of the concert career which may be open to you, and how you can increase your earning power by giving musical instruction in your spare time. Send for your copy of this valuable book today; it is free.

Dr. Quinn's Famous WRITTEN METHOD has revolutionized the study of music. By the use of Dr. Quinn's remarkable device the **COLORPHONE** (patented) you save three-quarters of the time and effort usually required for learning piano or organ. You play chords immediately and a complete piece within a few lessons. The method is scientific and systematic, yet practical and simple. It is endorsed by leading musicians and heads of state universities. Equally effective for children or adults, beginners or experienced players. Practice in spare time, whenever convenient. Successful graduates everywhere. Diploma granted. Special reduced terms this month. Investigate without cost or obligation by writing today for free book "How to Study Music."

Marcus Lucius Quinn Conservatory, Box 650 20, Chicago



DON'T YOU LIKE My Eyelashes and Eyebrows?

You can have the same

LASHNEEN, a hair food, applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at druggists. Mailed on receipt of 25c coin and 2c postage.

Beware of Imitations!

LASHNEEN COMPANY, Dept. 25, Philadelphia

GET THIS BOOK FOR 35c

How To Write Photoplays

Our new book, **HOW TO WRITE PHOTOPLAYS**, is the wonder of the motion picture world. Third edition, revised and enlarged, now ready. Shows HOW to write photoplays, and HOW and WHERE to sell them. Gives real facts, valuable pointers, an actual model scenario, 50 valuable addresses of scenario buyers, a statement showing what kind of a scenario each one wants, etc. Just follow directions and write successful photoplays. Send for your copy to-day. It will be sent postpaid for only 35c. **HYDE PUBLISHING CO.** FF3348 Lowe Ave., Chicago

MAGIC TRICKS

Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating THE MAGIC SHOP

numerous Magic and Card Tricks. All For 10c. We have a selected number of new Card Tricks Sent for \$1.25 postpaid. 54 N. 13th St. Phila., Pa.

BECOME A PHOTOPLAY ACTOR OR ACTRESS

One of the most pleasant and well paid of professions. Send stamp for particulars

THE P. A. BOOKING OFFICES, Chicago, Ill.

Shop Talk

By JACK P. ROBINSON

ONE WARM evening recently I chanced to drop into a park seat, in a Southern city, among a small bunch of moving picture actors, who were enjoying a smoke as they rested after a hard day's work.

All except one. He did not belong to the cult evidently and was up against it. All the rest had money.

"Gee," said the unfortunate one, "it's all right for you fellows to talk! You, Fatty, for instance—you're the luckiest man ever! If you should fall into McGurk's Creek, you'd come up with your vest pockets full of fish. You fell into the movies by chance, and you've had steady work these six months and been drawing regular money ever since. You're not on duty over seven hours a day, and some days you don't work over two hours of that. B'lieve me, the moving picture business is a soft snap!"

"Aw, cut it out!" growled an actor. "You don't know whatcher talking about. Listen! To-day we were out in the Ortega Woods, playing an outdoor picture. There was supposed to be a wild man chasing us through the woods, a whole bunch of us, men and women. It was all very tragic, but just at a critical moment one chuckle-headed fellow laughed—and spoiled a hundred and fifty feet of film. That one foolish grin queered all that work, too. We had to do all that stunt over again. The wild man got wilder about it, too. He was almost stark naked, except for a breech clout about his loins and a thick red wig on, plenty paint, and the wig made him sweat, and the perspiration ran down his face and spoiled his make-up. His shins were all barked from running through the underbrush, and scratched by sand burrs. But Joe is an old actor and a game old sport; he swore, however, that he hadn't nerve enough to do that stunt over again, unless somebody gave him a big chaw of terbacker. The manager expostulated. No wild man ever chewed tobacco, and it would spoil the scene. Only civilized hogs chewed tobacco, reasoned the director; wild men, never. But Joe stood pat; said he wouldn't go back to his cave and make that run again, unless he had some fine-cut to steady his nerve. So I had to leg it to a little country grocery and get a package of fine-cut. But that poor chap's legs were a sight when we got through; I never realized the value of trousers before. B'lieve me, this moving picture actor's life has its drawbacks."

"I should say so," put in the third man.

AUTOGRAPHED PILLOW TOPS OF MOVING PICTURE STARS

Made on old gold satin, size 18x18, postpaid 35c each (coin). The most beautiful hand colored picture of the players, size 11x14, postpaid 25c each (coin). Large 5x7 photo gelatin prints 2 for 10c or 6 for 25c.

YOUR CHOICE OF THE FOLLOWING PLAYERS

G. M. Anderson	Howard Estabrook	Mary Pickford
Helen Badgley	Mary Fuller	Marguerite Snow
King Baggot	Elbel Graudin	Anita Stewart
Theda Bara	Arthur Johnson	Blanche Sweet
Beverly Bayne	Alice Joyce	Emmy Wehlen
Carlyle Blackwell	Jack Kerrigan	Pearl White
Francis X. Bushman	Florence La Badie	Crane Wilbur
Marguerite Clark	Mabel Normand	Earle Williams
Maurice Costello	Norma Phillips	Clara Kimball Young

This is an extraordinary offer and you should send us your order immediately. Do not delay; order today. Send stamp for folder.

R. K. STANBURY, 1107 Flatiron Building, NEW YORK CITY, N. Y.

FREE MOVING PICTURE MACHINE and 7 FILMS

Complete with 215 views. Just introduce Menthonova. Save to eight of your friends. Collect 25c per box. Return \$2.00 and this fine premium is yours.

WE TRUST YOU

Every home needs Menthonova. Order a half dozen boxes today. Hundreds of Premiums FREE. Big Cash Commission if preferred.

U.S. Supply Co., Dept. 208, Greenville, Pa.

Payas You Wish

We'll send you a genuine Lachnite for you to wear for 10 full days. If you can tell it from a real diamond send it back at our expense. Costs but 1-30th as much. If you decide to keep it pay only a few cents a month. Write for catalog.

Set in Solid Gold

Genuine Lachnite Gems keep their dazzling fire forever. Cut by world renowned diamond cutters. Stands fire and acid tests. Easy payments. Write today for big new jewelry book—it's free.

HAROLD LACHMAN CO., Dept. 3483
12 N. Michigan Ave., Chicago, Ill.

NEW SCIENTIFIC WONDER "X-RAY" CURIO

PRICE **15c**. SILVER ONLY. **BIG FUN BOYS**

You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh.

MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.

GRASP THIS OPPORTUNITY FOR A LIMITED TIME ONLY, beautiful large 11 x 14 Hand Colored Photographs from a selection of over 200 Movie Stars suitable for framing; Make splendid room decorations. Send 25c Stamps or Coin.

WYANOAK PUBLISHING CO., Inc.
140 West 32nd Street, New York City

Girls—Girls—Nothing But Girls

Pictures of beautiful women in natural and entrancing poses. Really delightful. They will increase your heart beats (if you are human). Just the kind of pictures that you may have been looking for. A fascinating set of ten pictures sent in plain wrapper for 50c. (stamps or money order). Order a set and you will want more of them.

BHOX GIRLS' CLUB
417 East 151st St., Bronx, N. Y.

VARICOSE VEINS, BAD LEGS, ETC.

are promptly relieved with inexpensive home treatment. It absolutely removes the pain, swelling, tiredness and disease. Full particulars on receipt of stamp.

W. F. YOUNG, P. D. F. 232 Temple St., Springfield, Mass.

Lady Distributors: We are giving away, to full size packages our wonderful Ko-Ko-Foam Shampoo. **FREE**. Send name and address for your free package. No money or experience needed. Big money. **WARD CO., Y-W-736 N. Franklin, Chicago**

HAVE YOU IDEAS

FOR PHOTOPLAYS OR STORIES? If so we will accept them in ANY form—write FREE—sell on commission. **BIG REWARDS!** Hundreds making money. So can YOU! Write to-day for full details. **STORY REVISION CO., 25 Main, Auburn, N. Y.**

"I was looking backward on that run and bumped into a big magnolia tree, and that's how I got this bruise. Then I had to pick sand burrs off one of the girls' stockings. They all had 'em from running through the brush. Most of 'em got 'em off themselves; but this was a fat girl with corsets on, and she couldn't bend over, so she began to cry, and the director made me help her pick them off."

"That was no job to kick about," said somebody.

"It wasn't, hey? Well, there was a good many sand burrs to get out, and they stuck in my fingers and thumbs. Then, again, I was in the rush through the forest where the wild man chases us. He was supposed to be surprised while eating his breakfast. He had a huge chunk of raw meat, and when he chased the crowd, he threw the hunk of corned beef or fat pork or whatever it was and struck me on the face; and it's no joke to be struck on the jowl with three or four pounds of stew meat when you're not braced for it."

I left the little crowd and made my way home and wrote this pathetic little pome:

I didn't raise my boy to be a { motion
picture
actor;

I didn't raise my kid for no sich fame.

They say that war is horrid,
But down South in climates torrid,
Motion picture work can give war cards
and spades and get the game.



Getting Out the Reserves

"No, sir!" exclaimed the young housewife angrily at the peddler at the front door. "We don't want any sewing machines, nor self-wringing mops, nor soap powders, nor filters to screw on the kitchen tap, nor any patent aluminum kitchen utensils, nor"—

"Madam," replied the polite young man, when he could edge in a word, "I am selling nothing of the kind. I am merely offering a book of twelve tickets to the local motion picture show for one dollar. You see, you save just twenty cents on each dollar's worth. Now"—

"Wait here till I run upstairs. I've got a five-dollar gold piece, and I'll take five dozen."



What's the Use of Working?

In a Southern city a cheap moving picture company was just beginning business, and not being able to afford large salaries, the manager offered an actor out of work two dollars a day for a start.

"Two dollars a day!" sneered the indigent actor. "Why, man, I can borrow more than that right here in town!"



300 SONGS FOR 10c

LOVE, WAR, SENTIMENTAL
I Didn't Raise My Boy to Be a Soldier—There's a Girl in the Heart of Mary—
As the Lusitania Went Down—[died] Rebecca of Sunnybrook Farm [land
It's a Long Long Way to Tipperary—Sailing Down the Chesapeake Bay
Don't Take My Darling Boy Away—When It's Apple Blossom Time in
They All Sang "Annie Laurie"—Normandy
I'll Return Mother Darling to You—There's a Mother Old and Gray Who
I'm On My Way to Dublin Bay—Needs Me

Silver Threads Among the Gold—When Maple Leaves Were Falling—When I Dream of Old Erin—
Life—Little Lost Sister—California and You—Sing Me the Rosary—When I Lost You—Chinatown—
Banglow—Roll Along Harvest Moon—Casey Jones—Silver Bell—and 260 other BIG HITS, and PIANO MUSIC. ALL
for 10 CENTS—3 for 20c. Address HOME MUSIC CO. 29 S. CLINTON ST. CHICAGO.

FREE Photos of 100 MOVING PICTURE STARS—Mary Pickford, Anita Stewart, Ruth Stonehouse, Francis
X. Bushman, Chas. Chaplin, etc. and the new song hit "MOTHER" sent free with each Song Book

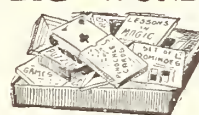
CHARLIE CHAPLIN OUTFIT 10c



BOYS! 1000 LAFFS FOR 10c. BIG BARGAIN while they last. Chas. Chaplin Mustache, exact duplicate, made of real hair, create screams of laughter. 1m. Gold Tooth, slips on and off over your own. \$1000 Bank Roll of stage money, makes them stare. "Ish Ka Bibble" button for your coat lapel. "Great Chaplin" Coin Vanisher, small metal device, attach to any coin and make it disappear at will, startling but easily done by following our complete instructions. Complete outfit with large catalogue shipped by parcel post for 10c and 2c stamp.

NUIDEA CO., Dept. F, 524 45th St., BROOKLYN, N. Y.

BIG WONDER PACKAGE



1 Great North Pole Game (size 18x11), 1 Big Roll Stage Money, 1 Game Authors (48 Cards), 1 Cribbage Board, 1 Checker Board and Men, 1 Pack Pinochle cards (48 cards), 38 other Games, 19 Lessons in Magic, 1 Set of Dominoes, 27 Autograph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Conundrums, 85 definitions of Flowers. All the above for 10c. with large catalogue. ROYAL GAME CO., Box 3 So. Norwalk, Conn

Wanted

Ideas for Photoplays

Free Booklet

\$25 to \$200 Paid For Each Good One

Your help needed to meet tremendous demand of 30,000 theatres changing program daily and clamoring for SOMETHING NEW. If you attend the movies, you know the kind of ideas wanted. New writers, if they possess imagination, are encouraged. It's IDEAS that count, not previous experience or special education. Your chance to succeed is as good as anybody's. Write today for my 32-page free booklet, "How to Write Photoplays."

Turn Your Happy Thoughts Into Cash

In the lives of all people....in your life....is material for many strong and heart appealing photoplays...photoplays as good or better than many you have actually seen acted on the screen. Writing photoplays enables those who lack the experience necessary for writing novels and stage plays, to express the brilliant and original thoughts which many of them possess. Investigate without cost, by using free coupon below.

Earn \$100 to \$300 a Month

Writing photoplays is the **most fascinating occupation in the world**. The thrill of seeing **your** creation acted on the screen...the thought that it is entertaining and inspiring **millions** of people....this is a joy of the keenest and deepest sort. Writing photoplays is also **most profitable**. If you possess invention and imagination you should be able to turn out one successful photoplay a week. Such a record is by no means uncommon, and **those who are doing this can earn from \$100 to \$300 a month simply for spare time work in their own home**. Use free book coupon and obtain full particulars.

ELBERT MOORE, Box 772 F C Chicago

Former Scenario Editor Shows You How

My complete and authoritative COURSE OF INSTRUCTION AND CRITICISM correctly develops your ability and gives you the simple rules of photoplay writing in clear and concise form. It includes a 224-page Text Book, covering every branch of photoplay writing, 12 Screen Talks prepared especially for my Course by leading Producers, Scenario Editors and Actors, 6 Student Guides and my own Personal Instruction and Criticism. Easy to read and understand. Strongly recommended by men who know. Equally valuable to beginners and experienced writers. As a former Scenario Editor, with many years of inside experience in writing, purchasing, and producing photoplays, I speak with authority.

It Costs Nothing to Investigate

Use free coupon **now**, and look into the wonderful opportunities of this new and profitable calling. If you possess ideas, my careful, authoritative and **personal** method of instruction is **all you need for success**. Especially liberal terms to those who act at once and accept one of the limited number of vacancies in the class I am now forming.

Use coupon and obtain free booklet "How to Write Photoplays" and full particulars **NOW**. No cost or obligation.



Name
(Write Plainly)
Address

FREE BOOK COUPON

Elbert Moore
Box 772 F C
Chicago, Ill.

Please send me, without cost or obligation, your FREE Book, "How to Write Photoplays," and full particulars of your Course of Instruction and Criticism in Writing the Photoplay.

DIAMONDS ON CREDIT

Eight Months to Pay
Beautiful Diamond
Sent on Approval—No
Money Down

No obligation; pay as you can. Order any diamond from our catalogue; when received, if not absolutely satisfactory, return it. Otherwise keep it and pay 20% of the price, and only 10% per month thereafter. Ten per cent discount for all cash. A binding guarantee as to quality with each diamond. Exchangeable at any time at an increase of 7½% MORE THAN YOU PAID.

SEND FOR FREE CATALOGUE
DELUXE 46 Contains over one thousand photographs of rings, pins, diamonds, and other precious stones.

L. W. SWEET & CO., INC.
2 and 4 Maiden Lane, New York City

Instant Bunion Relief

Prove It At My Expense



Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment Free, entirely at my expense. I don't care how many so-called cures, or shields, or pads you ever tried without success—I don't care how disgusted you are with them all—you have not tried my remedy and I have such absolute confidence in it that I am going to send you a treatment absolutely FREE. It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing lighter shoes than ever. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.

THROW YOUR VOICE.

Pool your friends. Do as this boy does. Have lots of fun with the **VENTRILOPHONE**. It fits into mouth. Cannot be seen. Also lessons in ventriloquism 10 cts with big book of 300 Jokes etc. By mail. Ardee Co. Box 10 Stamford Conn.



Hypnotism
PERSONAL MAGNETISM! Call it what you will, it's the most wonderful, mysterious and powerful force in the world. By this mystic, unseen force of nature, you can control others, create endless fun and wonder, reform the degraded, heal the sick and afflicted, attain your ambition, and make money easy. YOU may learn it! Success sure. Write today for my illustrated FREE BOOK. Address, M. D. BETTS, Sta. 248, Jackson, Mich.

\$-Old Coins Wanted-\$
\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted. CLARKE COIN CO., Box 26, LE ROY, N. Y.



200 KINDS Iron, Wood, Wire & Steel
PUZZLES
Sample with Catalog, 10 cents or 3 leaders for 25 cents.
WESTERN PUZZLE WORKS
Dept. K, ST. PAUL, MINN.

The Old Atmosphere

A set representing the lobby of a little country hotel had just been completed on one of the big Fine Arts stages for "Acquitted." It was exceedingly natural looking, and various players began "dropping in." Soon there was a perfect imitation of an old-time country group.

A woman player, looking in, was reminded of old tramping days and began an impromptu comedy, and she addressed one of the stove nurses.

"What kind of a theatrical manager have you the nerve to call yourself?" she demanded furiously. "When I signed up as leading lady of this here aggregation of broken-down tie walkers, I was promised first-class hotels, with heat—do you hear me?—heat—and here!"

The "manager" addressed promptly took his cue and returned the compliments in kind. The "hotel man" chimed in from the desk, others slipped automatically into speaking parts, and in a flash a merry satire that might fitly have been entitled "The Barnstormers" was in progress, every line of it impromptu and every line a laugh for the crowd of old-time players who gathered.

The play ran on for half an hour. The leading lady was fired several times and refused to stay fired, the entire company was ordered from the hotel and refused to budge, the proprietor was humbled under a flood of low-comedy invective—every angle of the picturesque old road existence was exploited to the life.

"If only stuff like that would screen!" sighed one of the professional audience.

"My boy," said his neighbor solemnly, "they'll be screening stranger things than that before long. This picture game is only!"

"Stop!" commanded a woman's voice. "If you say it's only in its infancy, I'll scream! That's the worst bromide in filmdom."

"You are safe," rumbled the solemn actor. "I was only about to remark that this picture game is only in its in!"

"Careful!"

"—its initial stage of development."

Her Best Wish

"If you had your choice, what would you wish for?" said a privileged chum of Jackie Saunders, of Balboa.

"I wish someone would write me a good ragged part," said Miss Saunders. "Me for the happy-go-lucky tomboy types, and no one will write them for me!"

LEARN TO PAINT SIGNS and SHOW CARDS

THERE'S MONEY IN IT

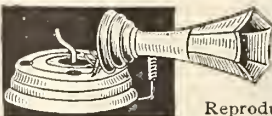


I'll teach you personally by mail, 16 years' successful teaching. Three courses: (1) Complete Lettering, Sign and Card Writing; (2) Show Card and Ticket Writing; (3) Lettering. It is a wonderful field for men and women. You can succeed—big. No limit to the window cards, sale cards, banners, and signs used by merchants and others. Gold lettering on glass and wood valuable feature of course. Teaches everything you need. This knowledge will help you wherever you are. Pay good, work fascinating, hours short.

Neal (Ohio) says, "Lessons easy to understand—anyone can easily learn." Schwartz (Del.) writes to say, "Yours is the only school that really teaches," and Tarbell (Ill.), "Price of course too cheap—best in existence." Get in on this big thing too. Your name and address brings full particulars.

The Detroit School of Lettering
Chas. J. Strong, Founder
Dept. 4203 DETROIT, MICH.

Guarantee—
I guarantee to place my graduates in positions paying \$55.00 to \$175.00 when they have graduated and are competent. We have constantly more requests for men at good salaries than we can supply.



FREE TALKING MACHINE AND RECORDS

Reproduces talking, singing and instrumental music. Clear in tone, plays Columbia or Victor Records. Machine with record FREE for selling 15 fine Parisian drawwork handkerchiefs at 10c. Order today. When sold return \$1.50 and machine is yours complete.

KEYSTONE NOVELTY CO., Box H 211, Greenville, Pa.

YOU CAN HAVE BEAUTIFUL EYELASHES AND BROWS

(just like mine). EYEBROW-INE, a hair food stimulates the quick growth to perfect, heavy, long, Luxuriant LASHES AND BROWS, adding 100 per cent. to your beauty, charm and attractiveness. EYEBROW-INE is absolutely harmless—sure in results. EYEBROW-INE mailed in plain cover on receipt of price 25c, 50c or \$1.



REES MFG. CO., 952 Columbia Ave., Philadelphia.

HUNDRED WAYS OF KISSING GIRLS and His

the Kiss. SOMETHING REAL GOOD.

SPECIAL A Photo of the girl who has never been kissed and 10 kissing pictures included with every order. Price, complete, 25 cents, postpaid.

BRONX GIRLS CLUB, 417 East 151st St., Bronx, N. Y.

\$50 to \$100 Weekly Writing moving picture plays in spare time. Great demand. YOU can write them. We show you how. Experience not necessary. Send for free booklet of valuable information and special Prize offer. Chicago Photo-playright College, Box 278 G-4, Chicago

THE MAGAZINE OF FILM FUN

Classified Advertising Dept.

Rate, 20c per line. Minimum, 7 lines.

BUSINESS OPPORTUNITIES

INCORPORATE YOUR BUSINESS IN ARIZONA. Least cost, Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge. Stoddard Incorporating Company, Box 8N, Phoenix, Arizona. Branch Office; Van Nuys Bldg., Los Angeles, Calif.

MAIL ORDER BUSINESS

THREE DOLLARS WILL START YOU IN A profitable mail order book business. Illustrated catalogues furnished with your imprint. No need to carry stock. We will mail books direct to your customers. Others are making money, so can you. Sample catalogue and further information sent for stamp F. F. SHERIDAN CO., 17 E. 151st St., New York

Learn Music AT HOME!

Lessons Free **New Method—Learn to Play by Note—**
Piano, Organ, Violin, Banjo, Mandolin, Guitar, Cornet, Harp, Cello or to sing. Special Limited Offer of free weekly lessons. You pay only for music and postage, which is small. No extras. Beginners or advanced pupils. Everything illustrated, plain, simple, systematic. Free lectures each course. 16 years' success. Start at once. Write for Free Booklet today—now.

U. S. School of Music, Box 214,
225 Fifth Ave., New York City



"BATH HOUSE 23" "KEEP OUT"


OUR LATEST NOVELTY
Bath house in wood veneer with swinging door and brass fastener; size 5x8 inches; with the door open you see a beautiful, hand colored picture of an Ostend bathing girl. Comes boxed, prepaid, for 25c to introduce our new catalog of Pictures for The Den. "all winners!" Catalog alone 10c. Stamps accepted.

CELEBRITY ART CO.,
37B Columbus Ave., Boston, Mass.




FORD JOKE BOOK

All the latest and best funny jokes, and stories on the FORD automobile. Hundreds of them and all good ones. Also JITNEY jokes, Moving Picture, and Stage jokes. Laugh till you shake. A neat colored covered book by mail for only **TEN CENTS.**
PIKE PUB. CO. BOX 805
SO. NORWALK, CONN.



WIZARD CIGAR HOLDER 10c

A Cigar Holder that takes Pictures. Roll a blank in holder, smoke a cigar, and you have a picture of a dashing ballet girl or a beautiful woman not dressed for cold weather. Holder with Blanks for making 6 rare pictures, 10c. Extra blanks 5c per doz. **EXCELSIOR**
NOV. CO. Desk. C
Mt. Vernon, N. Y.



Be an Artist
And Draw For Magazines, Newspapers, Etc.
EARN BIG MONEY
Send sample of your work for honest criticism.

ALL BRANCHES OF ART TAUGHT BY MAIL or Local Classes.
Write for illustrated booklet, terms and list of successful pupils.
ASSOCIATED ART STUDIOS, 2132 Flatiron Building, New York

PATENT YOUR IDEAS
\$9,000 offered for certain inventions. Book "How to Obtain a Patent" and "What to Invent" sent free. Send rough sketch for free report as to patentability. Manufacturers constantly writing us for patents we have obtained. Patents advertised for sale at our expense.
CHANDLER & CHANDLER, Patent Att'ys
Est. 20 Years, 1046 F. St., Washington, D.C.



WRITE MOVING PICTURE PLAYS
\$10 to \$500 each paid for photoplays. Experience or literary ability unnecessary. Constant demand. Thousands of dollars in Cash prizes given for best ideas. Make a fortune in your spare time.
Send for FREE BOOK, HOW TO WRITE PHOTOPLAYS.
ENTERPRISE CO.
FF 3348 Lowe Avenue, Chicago

BLUNDERS OF A BASHFUL MAN
You will laugh, you will yell at the Blunders of a Bashful Man. A button buster. Something different. Sent prepaid in a plain wrapper for 25c.
BRONX GIRLS CLUB, 417 East 151st St., BRONX, N. Y.

Who's Who and Where

George Bronson-Howard, the distinguished playwright, author of "Snobs" and a number of other plays, has gone to California to write exclusively for the Jesse L. Lasky Feature Play Company.

Leo Maloney, the leading man in "The Girl and the Game" Mutual serial, recently gained wide notoriety for spreading his glove down across a mud puddle to save Helen Holmes's dainty foot from the mire.

Trained bumblebees may be all right in their way, but they aren't of sufficient weight to interest George Du Bois Proctor, the new Gaumont (Mutual) scenario editor. He had an opportunity the other day to accept a scenario which called for such an animal, but he says that he sent it back.

Claire Whitney, who has just finished work in "The Ruling Passion," in Kingston, Jamaica, under the direction of Herbert Brenon, defines heaven as a place where there are individual easy chairs, hearth fires, copies of Tolstoy and an unlimited supply of chocolate eclairs within reach.

Vivian Rich, Alfred Vosburgh and Frank Borzage are all playing together now, and they make a fine combination of youth, good looks and ability. The company alternates a feature with a three-reeler, and Vivian Rich is getting better chances to show her versatility than at any previous stage of her career.

Annette Kellermann, William E. Shay, little Jane Lee and her sister, Florence Dethon, fourscore bathing girls, picked from the flower of New York's swimming beauties, who will be seen as mermaids, and some fifteen hundred others are working on a William Fox feature, in Kingston, Jamaica, British West Indies, under the direction of Herbert Brenon.

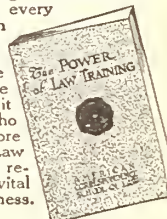
A letter from Marguerite Clark, who is now in the woods of northern New York, where she is doing a mountain story, requests the Famous Players Film Company to give her a nice Southern story for her next production. She says that she is frozen solid and that it will take at least four weeks of warm weather to thaw her out.

Marguerite Nichols, one of Balboa's ingénue leads, is a talented artist. Her



"The Power of Law Training"

SEND the coupon now for our new 171-page free book, "The Power of Law Training." It carries a vital and inspiring message to every ambitious man—to the man who is already successful—to the young man just starting out in life—to the man who has already made his start but has not yet hit his stride—to all men who realize the need of more power. "The Power of Law Training" will give you a remarkable insight into the vital relation of law to business. Write today—it's free.



If You Know Law—

The power of the man with a law training is apparent all about you. The power of law training will help you in your daily work and will pave the way to greater accomplishments in any field of endeavor. Look to the men of your own acquaintance who have achieved the most—look to the men who stand high in the affairs of the nation. Almost without exception you will find them Law trained. Today a legal knowledge is more essential to business organization and progress than ever before. The man with the Law training is the man of power—the leader.

Learn from Masters of the Law!

Through the Course and Service of the American Correspondence School of Law—the oldest and largest institution of its kind in the world—you read law right in your own home—directed by men who stand preeminent in the profession. More than 40,000 men have utilized this Course and Service to their advantage and recommend it highly. Today you may become legally trained, or prepare for the practice of law, under the direction of master minds of the profession. With this Course and Service is included a complete and comprehensive encyclopedia of the law without extra charge.

Special Reduced Price Offer Now Being Made in Many Localities

Send the Coupon



Put your name and address in the coupon or on a letter or post card now and get the big 171-page free book, "The Power of Law Training." Everyone should read the message that this book carries. Write for your copy now. It's free. No obligations of any kind.

**American Correspondence School of Law
3483 Manhattan Building - Chicago, Ill.**

**American Correspondence School of Law,
3483 Manhattan Building, Chicago, Ill.**
Gentlemen:—Please send me free and prepaid your 171-page book, "The Power of Law Training," and particulars of your special reduced price offer.

Name.....
Address.....

Be An Artist

MAKE Money Drawing Comic Pictures. Let the World's famous cartoonist, Eugene Zimmerman, spill a few ideas into your head. Get the Zim Book—it's chuck full of valuable suggestions. Price \$1.00 postpaid. Bound in 3-4 Morocco. Satisfaction guaranteed. Money back if book returned in ten days.

Address **Zim Book** Desk 3
Brunswick Building New York

LOOK! LOOK! 10c.

ENOUGH TO AMUSE THE WHOLE FAMILY
Roll of Stage Money, Disappearing Coin Trick, Mysterious Bottle, How to cut glass with scissors, Wonderful Wine and Water Trick, Magic Age Teller, Rules for Love Making, 13 Tricks with Cards, 15 Parlor Games, 7 Fortune Telling Secrets, 39 Magical Experiments, 50 Money Making Secrets, 14 Flirtations, 7 Parlor Games, 10 Funny Readings, 71 Toasts, 21 Puzzles, and over 300 Jokes. **All for 10c.**
JOS. H. DESKAU, Dept. 54, 491 Ridgewood Ave., Brooklyn, N.Y.



My Eyelashes and Eyebrows are BEAUTIFUL now

But they were very short and thin before I started using **NOVITA**. You can see what it has done for me. **NOVITA**, if applied each night, will do the same for YOU. Easy to apply, sure in results. Not sold at druggists, but mailed on receipt of 25c coin and 2c for postage. **ZENITH CO.,** Dept. 6, Minneapolis, Minn.



A PRETTY COMPLEXION

Do you want a smooth, clear and fresh complexion? Why envy others? If you are really desirous of obtaining an attractive and pretty complexion, use the famous **SNOWFLAKE** Face Powder. Used and highly endorsed by Leading Film Actresses. Sample box 10c by mail postpaid. (White or Flesh Color.)
Emil A. Kahn, 1392 Franklin Ave., N.Y. City



Happy Chap. Almost Human.

Just pull the string and he does everything Charlie does, and does it all at once. Why boys, even his eyes move. 15 inches high and will amuse a whole family. Also big book of Novelties and Tricks. Postpaid **20c**
LEO NOVELTY CO. Dept. A, 2375 Fairfield Ave., RIDGEPORT, CONN., B

REAL BATHING BEAUTIES

Photographs made "out in the open." Each is a "thing of beauty and a joy forever." On postcards or paper 4 x 6 inches as desired. Price 75 cents per dozen or 4 sample pictures for 25 cents (stamps or money order.) Satisfaction guaranteed or money cheerfully refunded.

The Leonard Studio, 4217 Calumet Ave., Chicago

MAGIC SCHOOL POCKET FREE TRICK

Illustrated Catalogue Included. Send 6 Cents In Stamps

MAGIC CO., Sta., 5, 249 W. 38th St, NEW YORK

HOW TO WRITE PHOTOPLAYS

is a brand new volume on the subject of motion picture playwriting. Contains a complete model scenario, a list of 30 scenario buyers, and ALL instructions and information necessary on this subject. Endorsed by scenario editors and several prominent writers. Price 25c. postpaid. Photoplay Publishing Co., FF-3348 Lowe Av., Chicago

RELIABLE WOMAN; SPARE TIME

DISTRIBUTE FREE bottles our delightful Lotus Perfume to advertise. Pay every day. No money or experience needed. **Y.W. Waverly Brown,** Sec'y., 736 N. Franklin, Chicago

WEDDING

Invitations, Announcements, Etc. 100 in script lettering including two sets of envelopes, \$2.50. Write for samples. 100 Visiting Cards, 50c. **F. OTT ENGRAVING CO.,** 1007 Chestnut St., Philadelphia, Pa.

specialty is coloring photographs, and she has developed a high degree of perfection in this line. Picture players frequently complain because of the time that hangs heavy on their hands between scenes. But Miss Nichols never does. When she is not working before the camera, she can usually be found in her dressing-room, coloring pictures for her friends. It is her hobby.

Theda Bara, star of the William Fox production, "Gold and the Woman," has received a letter from a Texas admirer, who has promised to kill a mountain lion and send it to her to be made into a kimono. "I have never heard of a kimono made from a lion's skin," wrote the admirer, "but I think such a garment should be very useful. You can wear the kimono about the house. When you go outdoors, it will be unnecessary for you to change, for the garment will be plenty warm. Please send me a picture of the kimono after it is made."

One of the amusing sidelights on Mary Pickford's recent elevation to partnership in the Famous Players-Mary Pickford Company is a deluge of automobile salesmen, who have decided that the little star looks like a good "prospect." There is scarcely a motor car which has a New York representative concerning the merits of which Miss Pickford has not been advised within the last two weeks, either by letter or by 'phone. Miss Pickford says she is not in the market for a new car.

Chief Big Tree, the reg'lar Indian chief-tain who plays whenever he is wanted to play in the American Mustang (Mutual) pictures, is described in glowing terms by a contemporary writer as having "a profile like a buffalo nickel." The truth is that Chief Big Tree is some Indian. His particular duties in the "Buck Parvin in the Movies" series are to frighten Marcellus Peckinpaw, the author, out of his wits. He does it. Rae Berger, the American (Mutual) actor, plays the role of Peckinpaw.

Balboa's menagerie has demonstrated once more the doctrine of the survival of the fittest—physically. Not long ago it consisted of an odd assortment of animal life. The first to succumb was a snake which had attempted to get too familiar with the bear. Then the monkey triumphed in a battle with the ocelot, and the coyote hanged himself in disgust over

his captivity. Now, Business Manager Manning has arranged to provide a new supply. To begin with, he has purchased three trained bears and an aviary of tropical birds, all of which will soon function in Balboa pictures as incidentals.

Vivian Martin, who is playing the leading part in the William Fox production of "Merely Mary Ann," was the recipient of a Japanese poodle as a Christmas present, sent her from the far East by a Japanese poet, who wrote he had fallen in love with her from seeing her picture. As the letter was in Japanese, Miss Martin had considerable difficulty in having it translated. The burning words of love contained in the letter were too much for the little screen star to listen to, and she had it written in English, that she might read it privately.

Motion Pictures in Surgery

The New York County Medical Society had a motion picture clinic recently. The camera recorded all the details of an important major operation. Every move of the hand was noted clearly by the students, much more so, in fact, than they could usually see when seated in the back of the clinic room. Only the hands of the surgeons at work were to be seen, and neither faces nor paraphernalia shows. By this method students in every city will be enabled to closely observe the details of operations performed by noted surgeons in other cities. These films are not for public exhibition, but will be used in medical schools.

Respect the Workingman

The American Flint Glass Workers Local No. 81 recently passed resolutions protesting that motion picture manufacturers were making a practice of depicting workingmen as intoxicated and disorderly, and asking the manufacturers to adopt a fair policy toward labor in this respect.

Poor Judgment in Grandma

Johnny, aged eight, was sitting in the hall reading, when his grandmother descended the stairs somewhat quickly. She missed a step at the top and finished with a long roll to the bottom. When he had lifted the shaken old lady to her feet and found her practically unhurt, Johnny evinced immense admiration.

"I don't see why you stick around here in a small town, doing that stuff for nothing," he said, "when you could get paid for it by Charlie Chaplin."

Sea Fighters and Buccaneers

DO you know them—these sea fighters and naval adventurers?—men of initiative, of force, of splendid courage—men who in her hour of dire peril so gloriously responded to their country's call when she most needed men of action? Do you know how Southey, the great English poet, came to write the Life of Lord Nelson? Did you know that this is one of the greatest biographies in the language? Read this wonderful life of England's greatest naval hero, and the lives of John Paul Jones and Perry and the exploits of Drake, Cavendish and the other

“Fearless knights of the first renown,
In Elizabeth's great array.”

Turn yourself loose on these thrilling narratives. They will fan that spark of militant manhood which a generation of soft living may have nearly extinguished.



And those heavy villains in the great drama of the colonization of the Western World—what sad sea dogs were those adventurers and buccaneers! How they hated the Don! How they loved to singe his black whiskers! With what glee they chased him up and down the Spanish Main and looted his treasure ships! But it was not all fighting and blood-letting, for we read:

“And the negro maids to Avès from bondage fast did flee,
To welcome gallant sailors, a-sweeping in from sea.”

There are upward of 1600 pages in the four volumes, which are bound in a rich green, silk ribbed cloth, printed in large, clear type and illustrated. Each volume is $7\frac{1}{2} \times 5$ inches. You can buy them **NOW** at a special bargain price of \$4.00 for the set—either cash with order, or by using your business or social stationery in ordering, \$1.00 with order and \$1.00 a month for three months following receipt of books—delivery charges prepaid—Money refunded if not satisfied.

Brunswick Subscription Co., 407 Brunswick Bldg., New York



19 Jewel \$2.50 Burlington A Month

The Master Timepiece Now Sold Direct for Only

Write today for our great offer on the master timepiece—adjusted to the second—adjusted to positions—adjusted to isochronism—now sent direct to you without a penny down. If you decide to keep it, pay only the rock-bottom direct price (the same price that even the wholesale jeweler must pay) either for cash or at the rate of \$2.50 a month. Send coupon today.

Write for Special Offer!

Send us the coupon below—or a postcard for the great, sweeping direct offer on the genuine Burlington. We want you to see and examine the Burlington. Find out for yourself what a magnificent timepiece it is—and at a price which must surprise you. Write today for the book that shows you handsome illustrations in full color of the newest watch cases that you have to choose from. The latest triumphs of master goldsmiths are yours on this special offer.

New Ideas in Watch Cases

Block and Ribbon Monograms, Diamond Set, Lodge, French Art, Dragon, Etc.

Send the Coupon for New Watch Book

Learn the inside facts about watch prices, and the many superior points of the Burlington over double-priced products. Just put your name and address on the coupon, letter or postcard and get the Watch Book Free.

Burlington Watch Co. 19th Street and Marshall Boulevard—Dept. 3483 **Chicago, Ill.**



Burlington Watch Co.

19th St. and Marshall Blvd.
Dept. 3483 Chicago, Ill.

Please send me (without obligation and prepaid) your free book on watches with explanation of your cash or \$2.50 a month offer on the Burlington Watch.

Name.....

Address.....

FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

A P R I L

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



COPYRIGHT, 1916,
BY LESLIE-JUDGE CO., NEW YORK

Does your sympathy rise when a stout fellow sighs—
"NOBODY LOVES A FAT MAN?"
Then take a good look at the front of the book—
Who would be sorry for THAT MAN?

PAINTED BY FLOHRI

EVERY STORY JUST AS THRILLING AS YOUR FAVORITE MOVIE PLAY

AND TOLD BY THE SUPREME MASTER
OF THE STORY TELLING ART

Among all the great authors whose stories have entertained, fascinated and inspired readers of all ages, there is one who stands head and shoulders above them all—

Robert Louis Stevenson

Another Brunswick Bargain for PROMPT Buyers

6
Volumes

Cloth Binding
Gold Decorations
Large Clear Type

Over
250
Titles

Novels
Short Stories
Essays, Poems

Only
\$1.74
For the Set

Entrancing Stories of Adventure, Mystery and Travel—

of gold-belted sailors and bristling buccaneers, of piracy and hidden treasure, of shipwreck, of dark deeds on the lonely beaches of spice-scented Isles in Southern Seas—of swaggering blades and brawls, with glimpses of shady quarters of European capitals—if you love stories of the sort that will take you out of yourself—make you forget the humdrum 20th Century with its stale commonplace diversions—then you will devour every one of these volumes of Robert Louis Stevenson from cover to cover.

But the closest scrutiny will fail to reveal an unclean thought or suggestive line anywhere in Stevenson. His men are men of Nature's own stamp—sudden and quick in quarrel, mayhap, but men of the sort that appeal to manly men. And as a story teller Stevenson is a master of style and art that defies imitation.

Secure Your Set NOW AT A REAL BARGAIN PRICE

There is no anniversary occasion for which these volumes are not appropriate as gifts. What would tickle your boy's fancy more than "Treasure Island?" For the younger children there is the rare "A Child's Garden of Verses," in which Stevenson catches the beautiful spirit of childhood in a way that no other author, save Dickens, has ever approached. Whatever in life or nature Stevenson touched, he described with a familiar realism that invested the creations of his fancy with the potency and charm of actuality.

ORDER TO-DAY

The complete set is only \$1.74, delivered at your door—if you are prompt

FF4

Brunswick Subscription Co., 449 Brunswick Bldg., New York City

Enclosed find \$1.74, in full payment for the six-volume set of Stevenson. Send books, carriage prepaid, to

Name

Address

Canada, Postage Extra.



MAR 30 1916
©C.B.358088

Film

Fun



Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President. Reuben P. Sleicher, Secretary. A. E. Rollauer, Treasurer. Grant Hamilton, Art Director. Elizabeth Sears, Editor.

225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 325—APRIL, 1916

Subscription by the Year, \$1.00

E D I T O R I A L S

The Rights of the Writers

THE WRITERS of scenarios complain that they have no rights. A clever little writer, who had put much time on a favorite scenario, looked forward to seeing it on the screen. But at the end of the projection she retired to her own library, where she wept bitterly and would not be consoled. She knew better than to take it up with the director. She had done that before, with no result. And for the hundredth time she was forced to witness a garbled, cut, torn and amputated version of the clever little playlet over which she had worked hard.

"I never talk about my scenarios now," she said, "and I never insist on their putting my name on them. No wonder writers do not care to have their brain children acknowledged on the screen, when the pictures are nothing at all like the play as written."

An author is protected by the magazines. If a story is purchased and revision seems desirable, he is at once informed and asked to make the changes.

A scenario writer has no redress. He is at the mercy of any director who may revise his play as he chooses, or of the film cutter who wields the shears as some copy writers exercise their prerogative—so many cuts to the column or to the foot, regardless of fitness, unity or continuity.

"I wouldn't mind your cutting my stuff," protested a reporter once to a copy reader who held the city editor's desk at a certain period of the morning, "if you'd only cut it so's to make sense of what you leave in."

So the scenario writers protest bitterly to the directors. "If you must revise and cut, try to leave some co-ordination to the picture," they implore.

But in the world of scenarios, the writer has apparently no rights at all.

Why Knock on "Audience"?

SOME of the ultramodernists are complaining of the word "audience" as applied to a motion picture performance. Until there arises a new Webster to determine just what one might call a body of people gathered together to witness a motion picture performance, we refuse to enter the controversy.

"Audience" is not the word to apply to a motion picture crowd, they tell us. "Audience" means those gathered together to hear. "Seance" has been adopted by the spiritualists, although Webster openly and aboveboard announces that the word means a session of some public body.

To coin a word, one might say "oculants." But for the matter of that, we are accustomed to the word "audience." It is an old friend. We have associated with it from childhood. Many words have likewise torn loose from their original meanings and have alibied serenely on for years without being pinched.

And, lastly, one is sure of hearing many interesting remarks and impromptu speeches at the motion picture shows.

Should the picture drag, one can listen unashamed to the conversation of the fat lady in front, who is telling her friend just how to cook scallops; or the whispers of the loving ones behind, who are telling each other that they love each other far more than the heroine and hero of the picture love each other; or the remarks of the incensed woman at the side, who is rehearsing what she is going to do to a "t" should her husband remain out late next Saturday night playing penuche with that dreadful bunch that hang around the Greasy Spoon Club.

Audience! Why isn't it a good word for a motion picture performance?

Let us have a substitute presented for inspection before we discard our old friend.



© HARTSOOK

The famous Douglas Fairbanks smile.

Grand Indoor Sport

DOUGLAS FAIRBANKS, who dared the dangers of the plains in a trip to California this winter, has repudiated the thought of living at hotels while he is rehearsing pictures in that balmy climate.

"Not little Doug," he said, wiping the sweat of honest toil from his brow, as he unwrapped parcels in his apartment in a New York hotel just before he left for the West. "See here! Whadjer think of this lot?"

There was a rake and a hoe and a lawn mower and a bushel of garden and flower seeds, a trowel, a pair of gorgeous gardening gloves, a wide straw hat, a—well, everything that goes with gardening—even the overalls.

"I'm going to have a bungaloah and be a bungaloafer," he grinned. "I'm going to raise my own radishes and cucumbers—me, myself, not a gardener. I'm going to dig with that spade and mow with that lawn mower and rake with that rake and be the man with the hoe."

It's the truth.

Mr. Fairbanks became so enthusiastic over the joys of gardening in California that he pored over seed catalogues for days, picking out the pictures with the largest sizes and the brightest colors and fondly trusting that everything he planted



Douglas Fairbanks doing light gardening.



TRIANGLE

To get his picture in the papers, he tries an accident. After faithfully rehearsing it, he manages to fall out of the auto gracefully, giving an imitation of a severely injured man. Smashing up a perfectly good auto is nothing to him, if he can only get his picture in the papers. But the papers refuse to print the story.

would turn out just as it was pictured in the catalogue.

"Look at that radish seed," he said. "See that radish in the picture that it is going to be like. Think of going out in the garden before breakfast and picking radishes like that!"

"It's a dream that some of us have had," said his interviewer sadly. "It's a dream that dry weather and bugs and lack of gardening knowledge have shattered. Don't you know that nobody ever really goes out into the garden before breakfast and gathers anything with the dew on it?"

"Huh?" said Mr. Fairbanks, a trifle bewildered. "Why, I've had the time of my life up here fooling around with these things, getting ready to go and garden in California. Whadjer want to take the joy out of life like that for?"

And he rattled the mower and stood up the rake and the hoe in the corner and filled the pail with



TRIANGLE

It isn't a bit of use. They won't take the picture.

packets of seed and requested his small son to leave the gloves alone.

"The point is," began the interviewer, "why did you bother to buy all these things in New York and pay freightage on them to California? They have them out there, you know."

Somebody in the next room gave an approving sniff of scorn. It was quite evident that this subject had already been thoroughly discussed in the Fairbanks family. Mr. Fairbanks shuffled the gardening tools together uneasily and asked if his visitor had seen his latest picture.

"Not so loud!" he begged. "You see, that's what the missus said, and I——"

"It's time to go, really," said the visitor. "Gardening, even in California, you know, does not always run true to form."

"Good-by, gloom!" said Mr. Fairbanks, gayly waving a farewell with the hoe.



TRIANGLE

"HIS PICTURE IN THE PAPERS."

Douglas Fairbanks, in "His Picture in the Papers," has his dream of publicity realized at last. By writing a testimonial to a patent medicine, he finds himself a marked man, with his picture and the story of his life in the papers at last.



ESSANAY

Ann Murdock and Richard Travers, in "Captain Jinks of the Horse Marines."

Spare the Actors

SIDNEY OLCOTT, of the Famous Players, felt uneasily in his vest pocket for the cigar he knew wasn't there. Mr. Olcott seldom has time for conversation. He is rated as the best director, bar none, in New York, and this means work morning, noon and night.

"I quit smoking a few months ago," he admitted sheepishly, "but I cannot seem to get over the habit of reaching for a cigar after luncheon. I catch myself at it every once in a while. But who wouldn't be absent-minded with such scenarios as this handed to one? Want to read it? No? Well, I'll tell you about it while you drink your coffee."

It isn't often one can find Director Olcott in a conversational mood.

"I never can quite make out whether writers think the directors are simpletons or whether they try to make their scenarios fool proof," he said. "Look at this one, now. The writer gives us a thrilling account of a battle between the Indians and the settlers back in the pioneer days in the West. He describes vividly all the killings and the deaths and winds up with a fierce rifle practice at close range.

"At the end of the script he puts in capitals:

"NOTE TO THE DIRECTOR: USE BLANK CARTRIDGES IN THIS SCENE!"

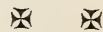
Christmas Joys

"I understand you and De Wolf Hopper spent an afternoon playing with the Christmas toys you got for the children," said the Two-minute Man.

Douglas Fairbanks grinned.

"Not so loud!" he implored. "You see, it was like this. I had bought a shopful of toys for my kiddy, and one day Hopper came over to see me, and I took him up to show him the things. His kid isn't anywhere near as old as mine, and he sure did look envious when he saw a train of cars that ran on real tracks with real switches and real semaphores and all the other things that real trains have.

He wouldn't believe it could run, until I set it out on the floor and showed him, and the next thing we knew it was almost seven o'clock, and we had been quarreling over who would run that train next for three hours."



His Viewpoint

A workman fell from a scaffold, and after many gyrations, fell on a plot of grass and was not much hurt.

Jones rushed up, with his friend Smith, who wrote scenarios.

"Lucky escape for him, wasn't it?" said Jones to Smith.

Smith replied, with a faraway look in his eyes, "Gee! wouldn't that make a fine one-reel comedy?"



ESSANAY

"CAPTAIN JINKS OF THE HORSE MARINES."

A cigar ought not to cause either a laugh or a tremor, but it does.



KALEM

After Sis has quite innocently frustrated an elopement planned by the crook with Miss Lee, she indignantly accuses him of trying to kidnap her and cordially invites the detective to take the crook away to jail. Miss Lee's lover joins heartily in the invitation, and Pa and Ma Lee gasp at the escape of their pretty daughter.



KALEM

When it is all over, and they discover that Sis, with all her ludicrous blunders, has practically done a good turn for everybody, they congratulate her heartily on her engagement to Sudden Sam. Sis is in the seventh heaven of delight, for everybody hugs her, and the entire Lee family is restored to domestic harmony.

WHO WORE THEM FIRST?

By ELIZABETH SEARS



L-KO

If he parted his hair and looked solemn, wouldn't he be a ringer for Charlie Chaplin?

"EXCUSE," murmured Billy Ritchie, hastily grabbing for a shoe in his dressing-room. It chanced to be a tan street shoe, handmade and nattily trimmed with a modest shoe lace; but it covered his foot. "Very improper, you know—extremely improper to talk to a lady without your shoe on," he explained.

The shoe did not match up any too well with his other shoe, which was in

character; but who would mind a trifle like that?

"Not that it's a trifle, either, mind you," went on Billy Ritchie. "If you knew the trouble I have in getting these shoes made and trodden out so they look worn and comfortable! I am always on the lookout for old shoes. I believe I'd be hanging over every dump in the city, if I had the time, just looking for old shoes. I was born—"

"Never mind the obituary," I said mildly. "We'll print that in a box by itself. But tell me something about this picture that made Corporal Beck laugh himself to health in the Liverpool theater lately."

"Wasn't that queer?" grinned Mr. Ritchie, his black eyes snapping with interest. He had removed the funny little derby hat, and his hair, black and thick, stood out in a halo about his head. Barring the fact that he is thirteen years older than Chaplin and does not part his hair the same way, he looks enough like him to be his brother—looks more like him than Syd Chaplin does, in fact. He is a canny Scotsman, this Ritchie man.

"It was 'The Fatal Note' the soldier saw," explained Ritchie. "It seems he had been wounded while in Flanders, and both his speech and hearing were completely gone. He watched the picture with interest, and suddenly, to his intense amazement, found himself laughing so heartily that his speech was restored. He was so afraid that it would vanish again that he began to yell at the top of his voice, 'Keep it up, keep it up!' fearing that when the picture had run out, his voice would vanish. They took him out for disturbing the audience, but they changed their minds when they found that his voice had merely been restored and that he was almost mad with joy."

"Did that picture strike you as so funny when you made it?" I asked.

Mr. Ritchie plucked the natty little mustache from his upper lip and wrinkled his brow.

"Hoot, mon!" he replied, with circumspection. "Hoo could I say? It wudna be modest in me."

There you have it from his own lips. It was a funny picture.

"What about this make-up, now?" I ventured timidly. The problem of who came first is something like the "egg or the chicken" story.

Mr. Ritchie struck an attitude and

pursed out his lip. He relapsed into the vernacular.

"It wus dis way, see?" he said. "Dey wus de t'ree of us, see? An' de cop pinched one, and de two of us run, see?"

Once more he became the serious-voiced comedian and went on with his story.

"Seriously," he said, "I used this make-up in 1887. I was playing with my three sisters in a vaudeville act, and the make-up took so well that I have used it ever since. Later came Billy Reeves and Charlie Chaplin. I was the first."

Well, it's a good act, anyway.

"They tell me you are frankly a disciple of the slapstick stuff," I said, getting a side glance at that pair of feet, one in a disreputable big black shoe and one in a neat tan shoe, that made me sort of choke. "Don't you think the slapstick style has had its day?"

"Never," said Mr. Ritchie, ceasing to glance uneasily at the smart little car that was waiting outside. "No, sir. Don't let them tell you that. Now, here's what I think about comedy. I haven't any ambitions to play anything but comedy. To make two laughs grow where only one grew before is a good work, it seems to me. I don't claim to be the man who put the laugh in laughter, but I've done my share in keeping it there. Audiences are made up of all sorts of people, you know. There are thousands of people, especially the younger ones, who cannot appreciate



MOJENIER

Billy Ritchie as "The Drunk" in "A Night in a Music Hall," a role he has played five thousand times.



L-KO

Billy Ritchie, in "A Friend, But a Star Boarder."



L-KO
Billy Ritchie, Gene Rogers and Peggy Pearce, in an L-Ko comedy.

the more subtle forms of humor. They want to know right out what they are laughing at. They have lively imaginations, and they want to see something happening right along.

"Go to any theater and watch the better class of slapstick stuff. You'll hear the crowds roaring at it, won't you? Sure you will. You may not like it yourself, but there are plenty who do. And they pay to see the show just as often as you do. We must please them as well as the other crowd. Half the audiences at the picture houses are young people, and it is safe to say that they prefer comedy of the action type. I study out my parts patiently before I go before the camera, to get every bit of comedy action out of them."

"But they tell me"—I began.

"Just a minute," begged Mr. Ritchie, skipping about the dressing-room in his earnestness. If he would only use that tan shoe and black shoe stunt before the camera as he did in the dressing-room, it ought to be a scream. "I have the highest admiration for the highbrows. I'd be tickled to death if I could go 'round looking as if I had swallowed the dictionary. But remember that of all the population of this world, the highbrows occupy a comparatively small portion. And somebody must amuse the rest of the crowd. Think of that sometimes, won't you, when you are knocking slapstick?"

"But I'm not knocking"—I protested.

"Sure you have," said Mr. Ritchie, earnestly. "Didn't I see it in your magazine."

There was nothing to do after that but to take my interview and go.

Inappropriate

David W. Griffith, the great director, has a habit of taking advice from his players. On one occasion, it is said, everything was ready for the taking of an elaborate trial scene, where a lawyer for the defense fought for time in a long-winded harangue.

"Can anyone suggest any improvements?" came the usual query from Griffith.

"Yes," came a reply. "That glass of water shouldn't be there. It seems rather out of place."

"Out of place?" queried the director. "Why, how is that?"

"Well," was the reply, "I was think-

ing that if the long-winded lawyer for the defense should happen to take a drink, it would be rather like trying to run a wind-mill with water."

✕ ✕

At the Photoshow

The girl was tied upon the track,
The speeding train loomed big and black,
And then—this notice flashed—alack!

"See next reel here Saturday!"

The lion his tail in fury lashed,
The baby stood there unabashed,
And then upon the screen there flashed:

"Next installment here Tuesday!"

The cowboy leaped upon the bed
And waved the pistol round his head;
The hero jumped, and then we read:

"Second part here next week!"

✕ ✕

Prices Rose

At a local picture show the master of the house was kissing the maid, and his son entered suddenly. Father gave him a dollar and urged him not to tell mother.

The small son of a sedate family party of father, mother and son, who had not taken his eyes from the picture once, looked up at his parent and said earnestly:

"Pa, you got to give me a dollar after this!"

✕ ✕

Sometimes It Is

"It must be awful hard to lose a wife, Bill," whispered the man who had watched the deathbed of the starving wife in the picture, with tears.

"Yes," agreed Bill sadly. "It's almost impossible."



L-KO
In "A Friend, But a Star Boarder," Billy Ritchie serves breakfast in a highly original manner.



BRAY-PARAMOUNT

THE POLICE DOG ON THE WIRE.
Scene from C. T. Anderson's comic cartoons.

Shakespeare at the Pictures

"Look here upon this picture and on this." (Hamlet.)

I

- Arthur Johnson and Lottie Briscoe in any scene:
"An excellent, dumb discourse." (The Tempest.)
- The Pickfords—Mary, Lottie and Jack:
"A royal train, believe me!" (King Henry VIII.)
- Dorothy and Lillian Gish:
"Two lovely berries molded on one stem."
(Midsummer Night's Dream.)
- Mary Fuller:
"To the manner born." (Hamlet.)
- Marguerite Snow:
"Is she not passing fair?" (Two Gentlemen of Verona.)
- Theda Bara and others—sometimes:
"Villains by necessity." (King Lear.)
- Marc MacDermott:
"The best conditioned and unwearied spirit
In doing courtesies." (Merchant of Venice.)
- Maurice Costello:
"A man of sovereign parts." (Love's Labor Lost.)
- Francis X. Bushman:
"A lion among ladies." (Midsummer Night's Dream.)
- William Shay:
"Seldom he smiles." (Julius Caesar.)
- Walker Whiteside:
"Oh, what a deal of scorn looks beautiful
In the contempt and anger of his lip!" (Twelfth Night.)

Frank Boraszge:

"I can't tell what the dickens his name is."
(Merry Wives of Windsor.)

Roscoe Arbuckle:

"The little foolery that wise men have makes a great show."
(As You Like It.)

Charlie Chaplin:

"He capers nimbly." (King Henry VI.)

Bobby Connolly:

"So young, so wise!" (King Richard III.)

John Bunny:

"The memory be green." (Hamlet.)

Pavlowa:

"When you do dance, I wish you
A wave of the sea, that you might ever do
Nothing but that." (Winter's Tale.)

Bernhardt:

"Thy eternal summer shall not fade." (Sonnet XVIII.)

Marguerite Clark:

"The daintiest last, to make the end most sweet!"
(King Richard III.)

II

Directing a photoplay:

"An enterprise of great pith and moment." (Hamlet.)

A good screen:

"Adds a precious seeing to the eye." (Love's Labor Lost.)

Old reels:

"They have seen better days." (Timon of Athens.)

Revolvers in library drawers, for the convenience of prospective suicides:

"Something too much of this." (Hamlet.)

A counter-attraction on feature night:

"A thing devised by the enemy." (King Richard III.)

A Ford in a Civil War scene:

"There are more things in heaven and earth, Horatio,
Than are dreamed of in our philosophy." (Hamlet.)

Rescuing any heroine:

"A deed of terrible note." (Macbeth.)

A blur on the screen:

"Out, damned spot! Out, I say!" (Macbeth.)

The Pathe Weekly:

"Thus we may see how the world wags."
—Myrtle Conger.

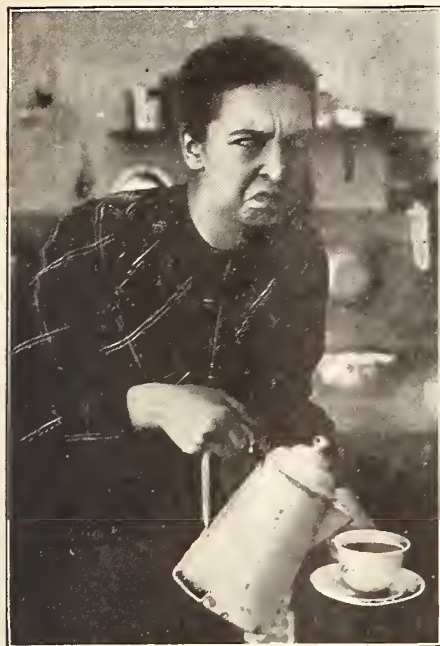


BRAY-PARAMOUNT

HAADEM BAAD'S ELOPEMENT.
Cartoons by L. M. Glacken, being his idea of a pre-historic elopement.

MRS. HARRIGAN VISITS THE "EMOTION PITCHURES"

By JAMES GABLE



UNIVERSAL

Gale Henry claims she is never in a good humor at breakfast

"**A**V COORSE, I think the world av Mrs. O'Flaherty," began Mrs. Grogan.

"Sure!" commented Mrs. Harrigan. "I'm sore at her, too."

"I ain't knockin'!" Mrs. Grogan declared indignantly. "I think the world av Mrs. O'Flaherty, but that doesn't blind me to the fact that she's wan av the worst gadabouts in this parish. She's niver at home! This marnin' I wint over to borry a few little things, an' she wasn't there."

"Mebbe she knew ye was comin'," said Mrs. Harrigan dryly. "I'll bet she was at the emotion pitchers, improvin' her mind, instead of bein' at home wastin' her substance lendin' to her naybors. I saw 'The Model Wife' advertised by the Bit-agraft pable, an' wonderin' what they cud have to say about meself, I wint in to see it. But there wasn't a thing in it about me! I was disappointed. What do ye think av these seareels?"

"I don't like thim," Mrs. Grogan replied promptly. "'Tis like atin' corn husks an' excelsior. Oatmale for me."

"I don't mane what ye mane," Mrs. Harrigan explained. "I'm deludin' to continued plays like 'The Hazards of Hailin',' 'The Explosions av Ellen,' 'The Dry Mud from the Sty,' an' Killem's 'As Emptty as Mankind,' which must be very bad indade, for Moike, the black curse av

Cromwell on him! is always empty, though forever gettin' full. Well, 'tis me own fault. I married him on the third day av the wake, an' I was always unlucky av a Choosda'."

"Did ye see Henryauto Cloesman as the widdy in 'The Supreme Toast,' got out by the Universalists?" Mrs. Grogan asked. "I'll bet she cud manage a husband!"

"Yis," Mrs. Harrigan responded. "I saw it. I misdoubt not her first husband gave a sigh av relief whin he heard he was goin' to die. I didn't think much av her second, ayther. He was wan av thim rah-rah boys wid a college walk an' a kindergarten edification! 'Twould have done me sowl good to heave a cabbage at him!"

"Did ye see Mrs. Letslie Starter in 'The Hart av Marryland,' she that was made famous by Bosco who eats 'em alive? 'Tis got out by the Tuffany Film Cooperation."

"No," Mrs. Harrigan admitted. "I did not. But I saw Jellybean Furrow in 'Carmine.'"

"I ain't seen that," Mrs. Grogan declared.

"Well, she's a musician, focal an' incidental," Mrs. Harrigan explained. "Her playin' on the bones an' the catarrh is wonderful, an' she has a very sympathetic touch on the grafophone. She used to sing wid Tomato an' Crusoe an' Chancy Oilcloth an' the rest av the grate vices, till they found out where the trouble was. She cud sing 'The Mizzoury,' by Wordy, an' 'The Tail av the Lonesome Swine,' till ye'd weep for joy. An' whin she played Badoven's 'Moonlit Snorter,' the naybors called in the polace an' the au-jance wint home in a hearse. Jellybean took the part av Carmine."

"Tell me about it," urged Mrs. Grogan.

"Well, Carmine is a coffin-nail maker an' smokes up nearly all her output. She belaves in gettin' all the crame out av life an' doesn't care whose milk she skims. A cat has no conscience, an' that's the rayson she lives so high. 'Tis the same way wid Carmine."

"She falls in love wid Don Hose. Havin' nothin' else to do wid it, he returns her love, an' they live in a fool's paradise for a while—though aven at that a fool's paradise is better than purgatory."

"Havin' killed a man, Don Hose takes rayfuge wid the band av gypsies that Carmine do be travelin' wid, till she tires av

him, an' takes up wid a torrid-door, which is Spinach for bull fighter an' manes a cowpuncher in our language—a felly named Excameo."

"Huh!" Mrs. Grogan grunted. "Sounds like a cheese."

"Don Hose hasn't sense enough to see that 'tis betther to have loved and lost than to become an authority on nursin' bottles, patent foods an' paregoric, so he thries to get her to live wid him again. She rayfuses, an', havin' become an adept at the butcher's business, he kills her. She carries on somethin' awful, for she's dyin' for the first time an' ain't used to it."

"What others have ye seen?" Mrs. Grogan asked.

"Well, there was 'The Dotters av Min,' got out by the Lovin pable. The hero was a fine, big, strappin' fellow that looked as though he was chatin' a blacksmith out av a good, steady hand."

"There was another char'kther in the play by the name av Reggie, who was 'the gloss av fashion an' the mold av form.' He'd like to set the world on fire, but is afraid. Did ye iver see annywan be that name that wasn't worthless?"

"This Reggie marries an acthress who has made a great hit wid mimbers av the Blind Institoot. To salivate the nutshells he gives an inception, on a Sunda', too, mind ye, whin we are tould that we must toil not, nayther must we sin."

"The acthress, bein' a graduate av the Controversy av Music, plays the pianny an' sings, afther which the guests enjoy themselves. The big fayture av the avenin' is a pool av shampane, where Reggie takes his annual bath by prexy."

"What do ye mane—prexy?" Mrs. Grogan demanded.

"That's right," Mrs. Harrigan replied, in a gratified tone. "Whiniver ye don't know annythin', ask me, an' I'll tell ye. A bath by prexy manes that he hired some-wan else to do it for him. An' the hired bather does it in a big pool av shampane. Wan av the guests, seein' all the wealthy watter goin' to waste, jumps in, determined to die happy, aven if it does involve takin' a bath."

"My!" exclaimed Mrs. Grogan, in shocked tones. "Shure that was scandalous! No woman wud have done that!"

"She don't have to," Mrs. Harrigan responded. "All a woman has to do is to dab on another layer av powder, but a man has to wash his neck."

Ditmars School of Dramatic Arts for Inhuman Beings

"**M**ONKEYS," said Raymond L. Ditmars, looking up from a tree toad he was teaching to call the insect and animal actors to their scenes, "can register every mood that a human can—anger, despair and joy."

So they can. Take a look at the gibbon on this page and note his expression of marital anxiety. He is calling to his mate to come away from the camera. His mate is taking part in a picture rehearsal, and Gib doesn't care much for it. Like some husbands, he believes that a wife's place is IN THE HOME.

Professor Raymond Ditmars is curator of the zoo at Bronx Park and for months had the ambition to train animals to act for the screen. He believed that it could be done, and he backed his convictions to the extent of spending days in patiently teaching the animals screen tricks, and then coaxing them to exhibit them before the camera and be filmed.

"The star of our dramatic school is a sober old porcupine," went on Professor Ditmars. "That old chap can portray every known emotion and is a born actor. The trouble with the animals is to persuade



PARAMOUNT

White-faced gibbon anxiously calling his mate from the camera.



PARAMOUNT

"The frog he 'would a-wooin' go."

the spectators among them to remain spectators. When the animal actors begin their stunts, the rest want to climb over the railings and join in. I remember one monkey race that was completely spoiled because the monkey audience became so interested that they madly dashed in and all made the race together."

These animal-actor pictures are in great favor with the children. What Mr. Ditmars is really endeavoring to accomplish is to do with the actual subjects something of what Kipling did with the jungle tales. He has a warm ally in Charlie Snyder, the head keeper at the zoo. Keeper Snyder watches the training and filming with the deepest interest and spends much of his off time in continuing the work done by Professor Ditmars and putting on private acting stunts to keep the animals in training for each day's work.



"Watch this little chap," said Mr. Ditmars, coaxing the tree toad

to sing. "He's our callboy. Watch him swell his throat when he calls. Did you know that if a man had this volume of voice in proportion to his size, he could go into the Woolworth Building in New York City, and by merely puffing out his cheeks and saying 'Woof!' he could smash the place into smithereens?"

Therefore, regard the tree toad with respect, fair ones, and shudder to think of the consequences were man to have, in proportion, a volume of voice equal to that of the tree toad whose voice, on a calm night, can be heard a mile.

It should make him a most valuable callboy for the theater of the school of dramatic arts for inhuman beings.



Needed Change

Ticket seller—You'd better give me a week off. My beauty is fading.

Manager—What makes you think so?

Ticket seller—The men are beginning to ask for their change.



PARAMOUNT

The jungle theater. Pick out your matinee idol.



© HARTSOOK

Blanche Sweet, of the Lasky Films, always wears this pensive look just before she tells a joke.

Seems lak backin de ole days, when de good Lord He made de wedder, we never had dese turrible hot days, sizzlin' lak dis. But eber sense dese here wedder men dey taken charge and went to makin' de wedder, we done had some triflin' days. Dey ain't 'sperienced at it, lak de good Lord wus!"

Leo, the Chaser

De Wolf Hopper will have the big type when his second Triangle play, "Sunshine Dad," is produced, but he says that Leo is going to be the real star of the picture. Leo is the Fine Arts lion which chases Hopper and Fay Tincher through many scenes of the comedy.

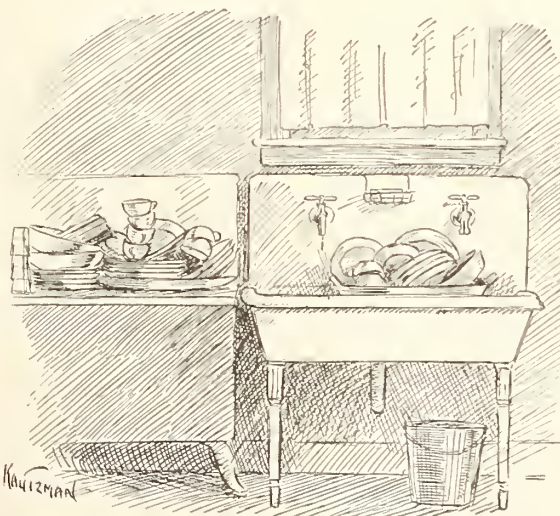
"He is stealing every scene they give him," said Hopper, after a few sessions in the projection room. "It is simply uncanny the things that lion does to get a laugh! It's no effort at all for him. Wait till you see what he does when he sees himself in a mirror. Theatrically speaking, there'll be nothing at all left of me. Bless the old fellow! I hope the public likes him as well as we've learned to. He's been ten times more exciting than the rattlesnake in 'Don Quixote,' and much pleasanter company. Besides, he's a better actor."

Baseball's Only Rival

Dick Kinsella, the former owner of the Springfield club in the Three I League and now scout of the Giants traveled East recently with a former sporting editor who is now in the movie business.

"Do you know, I believe the bleacher business has been more than cut in half by the film houses," said Kinsella. "It's got so bad that I gave a quarter to a boy friend of mine last summer to take in a ball game. I kept my eyes peeled for him that afternoon, but couldn't locate him.

"That night I asked him how he liked the game. He seemed to act secretive, and finally admitted he had spent the two-bits for five moving picture shows."



JUDGE

Mother's gone to the picture show.

Handmade Weather

"DID I ever tell you the story of the day I went with a friend in Washington to do some marketing?" said Blanche Sweet. "I love to wander around those quaint Southern markets. My friend is an old-fashioned Southern woman, who drives to the market every morning and selects her own vegetables. The old colored woman at the vegetable stall was a typical old-time darky, and as she tied up the radishes with a bit of ribbon grass, my friend remarked sympathetically,

"Well, aunty, it's a very warm day."

"Yas'm, honey," said the old colored woman; "it is dat



PATHE

Pearl White registering joy. She is just giving the last stir to a chafing dish full of creamed oysters. And she loves creamed oysters.

Creamed Oysters Off the Screen

"DON'T believe that I cannot cook," said Pearl White, the jolly little Pathe star. "Take off your things and come in and help me eat these creamed oysters. Don't you just love creamed oysters? You take some oysters and some cream and some butter and salt and pepper and stir them in the chafing dish.

"How much of each? Why bother me with foolish questions? I cook after the manner of the old colored mammy in New Orleans: 'A pinch o' dis and a pinch o' dat; but mix 'em wid jedgment, honey, mix 'em wid jedgment.'"

Here's a chance for the "Helps for Housewives" column. Get after that recipe for the creamed oysters Miss White makes. The plans and specifications may be a trifle vague, but the finished product could rank with any cuisine creation ever sampled.

Casabianca

(REVISED)

The boy stood on the burning deck,
Whence all but he had fled;
The flames that lit the battle's wreck
Shone round about his head.
I soon the garden hose uncoiled
And thoroughly did soak 'um.
"Blame fool!" yells he. "You've
spoiled the film!"
The "fire" was only oakum.

Wrong Idea

Friend—Did you think the editor would buy your scenario?

Writer—Yes; but I had the wrong idea.

IF YOU WERE A MOTION PICTURE ACTRESS



BALBOA

"Beg for it," says Lillian Lorraine to her pet bear, "Balboa." Wouldn't you like to be the bear and be fed sugar by a honey girl?



EDISON

Which do you suppose is the mascot in this picture of Marie Pavis and Bob Walker, in "The Sufferin' Baby"—the baby or the dog?



GAUMONT-MUTUAL

Marguerite Courtot considers "Old Ironsides" the best mascot she has ever had and whispers all her heart throbs into his sympathetic ears. He's a lucky mule.



June Keith never can make up her mind which pet she likes the more—the collie or the fierce-looking Turk under her right arm.



SELIG

Grace Darmond taking her first lesson in milking her pet bossy cow from Otis Harlan. Heavens, Grace, you are on the wrong side!



MUTUAL

A sea lion may be an interesting mascot, but who wants to be all the time catching fish to feed them? From "The Girl and the Game."



UNDERWOOD & UNDERWOOD

Virginia Pearson, of "The Chinese Pheasant." She will be a star when the pheasant is near.



FAMOUS PLAYERS

Here's a kitten of a girl who Mary Pickford loves this much more than any of her pets.

HERE is a queer assortment of pets which actresses cherish them fondly and perfectly good and valid reasons much more successful as a mascot possibly be. No, they do not pick them. Neither do they pick them. Mostly they are introduced by hearsal and become so attached to them that they adopt them as the mascots adopt the actresses from them and bring them to become fixed and final. They would not care for a sea lion peacefully on our parlor rug. actresses like to have them,

WHAT WOULD YOU CHOOSE FOR A MASCOT?

of pets. Their owners in advance sixty-five per cent each individual pet is more than any other pet could be won upon them by chance. Because they are different. These queer mascots in a room with them before a picture is taken. Once in a while they refuse to be separated. It is a bit of luck that the partnership is of course, some of us have a mule or a calf reposing on the fire, yet if the pet is on their own business, isn't it?



MUTUAL

Helen Holmes calls her mascot "Dr. Dumba." Doc is a picturesque wild hog, thin but temperamental. Among other vicious qualities, he has a strong soprano voice.



AMERICAN-MUTUAL

"He's my best friend, bless his heart!" says Anna Little. If she had lived in the days of the centaurs, Miss Little would have been queen of them all.



BALBOA

"Well," admits Ruth Roland, "I didn't care much for him myself at first, but now I think he is a darling." At the same time, we'd prefer the wild hog ourselves.



THANHOUSER

This isn't one of those fur rugs the girls wear around their necks in the summertime. It's a real bear. Florence La Badie spends her spare time in feeding it and teaching it tricks.



UNITED

Give Minnie Brown a long, clear day, a reliable cinch and her pet mount, and she is happy. Sun-fishing, pitching or bucking, it is all the same to her.



FAMOUS PLAYERS

Marguerite Clark, as the Prince in "The Prince and the Pauper," finds a calf a comfortable pillow. Look at his half-open eye, and you will see that the calf considers himself a fortunate chap.

a darling of a kitten. "kittly-kat" better than

IF YOU WERE A MOTION PICTURE ACTRESS



HERE is a queer assortment of things which you may cherish them fondly as perfectly good and valid reasons for being much more successful as a motion picture actress than as a

IF YOU WERE A MOTION PICTURE ACTRESS WHAT WOULD YOU CHOOSE FOR A MASCOT?



EDISON
"Beg for it," says Lillian Lorraine to her pet bear, "Balboa." Wouldn't you like to be the bear and be fed sugar by a honey girl?



Which do you suppose is the mascot in this picture of Marie Pavis and Bob Walker, in "The Sufferin' Baby"—the baby or the dog?

HERE is a queer assortment of pets. Their owners cherish them fondly and can advance sixty-five perfectly good and valid reasons why each individual pet is much more successful as a mascot than any other pet could possibly be. No, they do not happen upon them by chance. Neither do they pick them out because they are different. Mostly they are introduced by these queer mascots in a rehearsal and become so attached to them before a picture is filmed that they adopt them permanently. Once in a while the mascots adopt the actresses and refuse to be separated from them and bring them such luck that the partnership becomes fixed and final. While, of course, some of us would not care for a sea lion or a mule or a calf reposing peacefully on our parlor rug in front of the fire, yet if the actresses like to have them, it's their own business, isn't it?



MUTUAL
Helen Holmes calls her mascot "Dr. Dumba." Doc is a picturesque wild hog, thin but temperamental. Among other vicious qualities, he has a strong soprano voice.



AMERICAN-MUTUAL
"He's my best friend, bless his heart!" says Anna Little. If she had lived in the days of the centaurs, Miss Little would have been queen of them all.



GAUMONT-MUTUAL
Marguerite Courtot considers "Old Ironsides" the best mascot she has ever had and whispers all her heart throbs into his sympathetic ears. He's a lucky mule.



June Keith never can make up her mind which pet she likes the more—the collie or the fierce-looking Turk under her right arm.



UNDERWOOD & UNDERWOOD
Virginia Pearson, of Fox Films, and her favorite pet, a Chinese pheasant. She will not rehearse a scene unless the pheasant is near.



BALEDA
"Well," admits Ruth Roland, "I didn't care much for him myself at first, but now I think he is a darling." At the same time, we'd prefer the wild hog ourselves.



THANHOUSER
This isn't one of those fur rugs the girls wear around their necks in the summertime. It's a real bear. Florence La Badie spends her spare time in feeding it and teaching it tricks.



RELIO
Grace Darmond taking her first lesson in milking her pet bossy cow from Otis Harlan. Heavens, Grace, you are on the wrong side!



MUTUAL
A sea lion may be an interesting mascot, but who wants to be all the time catching fish to feed them? From "The Girl and the Game."



FAMOUS PLAYERS
Here's a kitten of a girl and a darling of a kitten. Mary Pickford loves this little "kittly-kat" better than any of her pets.



UNITED
Give Minnie Brown a long, clear day, a reliable cinch and her pet mount, and she is happy. Sun-fishing, pitching or bucking, it is all the same to her.



FAMOUS PLAYERS
Marguerite Clark, as the Prince in "The Prince and the Pauper," finds a calf a comfortable pillow. Look at his half-open eye, and you will see that the calf considers himself a fortunate chap.

THE TELEPHONE STUNT



The victim at the other end of the wire.

KING BAGGOT, of the Universal Acting Forces, is one of the most inveterate engineers of practical jokes among the well-known photoplayers. He can keep his face as straight as a graven image, if there is danger of a joke being spoiled by premature laughter. One of his star tricks is the telephone stunt, which he uses on dull evenings in the Screen Club, in New York, especially when he has good material for an audience.

The idea is to call some prominent member of the moving

picture business at his home and impersonate a teamster who is trying to deliver a damaged parcel. If the goat is of German descent, Baggot uses an Irish brogue. On an Irishman he uses the German dialect, and in some cases he gives his conversation a Jewish accent. The burden of the story is that the package is something in a box addressed to the victim and is on a wagon. The wagon is broken down, and the box is leaking all over the place. The more prominent the victim, the more fun there is in the way he falls for the trick. This is especially true if he is a man of serious turn of mind and is inclined to worry. Such a man is pie for Baggot.

He caught his boss, Carl Laemmle, president of the Universal Film Manufacturing Company, when the latter was about to do the carving of a roast at his home. There were guests present, and Mr. Laemmle was in a hurry. The conversation was something as follows:

"Is this Mистер Carl Lemmel?"

"Yes, yes, yes! What is it?"

"Faith, I got it."

"You got what?"

"The box."

"What box?"

"'Tis a box addressed to you, sor, marked 'Special delivery.' But I can't deliver it to you right away, and it's l'aking all over the place."



King Baggot explaining to his victim at the other end of the telephone, that the express wagon has broken down and the box is leaking all over the place.

"All over what place?"

"All over the sthreet."

"Well, why don't you bring it up?"

"Shure, I can't. The wagon is broke down, and the box is l'aking all over the place, and it's marked 'Special delivery.'"

"Well, let it leak. I don't care."



"Yes, but I'm a poor mon, Misther Lemmel, and it'll cost me my week's wages if I don't deliver the box to-night, because it's l'aking all over the place."

"Well, what's your name? I'll stand for it if you lose anything."

"Would you mind spaking a little louder, plase? I can't understand you."

"I said, what's your name?"

"What name is it? It's addressed to Mither Carl Lemmel."

"Not my name! What's your name?"

"Would you mind holding the live a minute, till I see if my horse is all right? I left him sthanding in the sthreet."

* * * * *

"Hello! Is this Mither Lemmel?"

"Yes, this is Mr. Laemmle."

"Well, it's l'aking pretty bad, Mither Lemmel, and I don't know how I'm going to get it up to the sthudio."

"Well, did you call up the studio?"

"I did, sor, and nobody answered the 'phone."

"Couldn't you get the night watchman?"

"No, sor."

To form the right idea of Mr. Laemmle's state of mind, it should be explained that it just happened that he was expecting a consignment of metol from Germany. Metol is an indispensable chemical in photograph laboratory work. The price of it has jumped from \$3 a pound to \$30 a pound since the war began, so it is easy to imagine his feelings when he thought of the metol leaking all over the street. Mr. Laemmle also was receiving numerous complaints from his wife and assembled guests that the meat was getting cold, and between these con-

flicting elements Mr. Laemmle began to perspiæ a little and get hot under the collar.

"Why don't you get another wagon?" he screamed.

"What's the matter with the wagon?" answered Baggot. "It's broke down, and it's after business hours, and I can't get another without leaving my horse. What will I do with it? The box is l'aking all over the place."

"I don't care what you do with it!" snapped Laemmle. "Let it go to the dickens!"

"Yes, but it is marked 'Perishable. Special delivery,' and I don't like to lose my week's wages."

"Where are you now?" asked Mr. Laemmle.

"I'm at Fourteenth Sthreet and Seventh Avenue," said Baggot, "and I can't get any further."

"Well, wait, and I'll be down in my machine and see if we can't get you out of there."

Mr. Laemmle ordered his limousine and proceeded from his home on West End Avenue at whirlwind speed to Fourteenth Street and Seventh Avenue. He found no wagon, no Irishman, no traces of anything that had been leaking on the street. Thinking that perhaps the man had got a lift and managed to get to the studio at Forty-third Street and Eleventh Avenue, he hastened there. The place was in darkness. In a rage Laemmle returned to his home, cursing the Irish, and found the guests were down to ice cream and coffee.

Later in the evening Baggot called Mr. Laemmle again on the telephone, using the Irish brogue.

"Is this Mither Lemmel?"

"Yes, it is, you fat-headed idiot! I have been all over town trying to find you."

"Why, what do you mean, Mr. Laemmle?"

"Are you the fellow that had that box for me?"

A loud chours by the Screen Club boys was enough for Mr. Laemmle's quick wit, and he took his medicine like a man.



The Models

I met a maiden fair and sweet,
With beauteous eyes and figure neat,
And gracefully she moved along,
Like the op'ning bars of a lilting song.
"Where did you learn the art?" I cried.
"That queenly grace, that royal pride?"
She said, in manner quaint and solemn,
"I'm reading Mary Pickford's column."

A noble youth with flashing eye
Stood on the street and heaved a sigh;
Well groomed, highborn, like any lord,
He seemed to be a trifle bored.
"Are you a prince?" I said to him.
He frowned, and then, to satisfy my whim,
He turned on me—his voice was gruff—
And said, "That's Francis Bushman stuff."

—Miles Overholt.

Stretched to the Limit

Friend—Was your big baseball picture realistic?

Movie director—Man, it was so true to life that when the "lucky seventh" came around, the board of censorship got up and stretched!



Just as Easy

Mrs. Johnson—Does yo' husban' like movin' pictures?

Mrs. Jackson—Yas'm, he don't keer. Jes' soon move pictures as pianos.

He Could Not Refuse

Editor—This is only an apology for a scenario.

Writer—Won't you accept it?



She Created Them

Topp—His wife would make a good scenario writer.

Sopp—Yes; she certainly knows how to create scenes.



Lucille Taft, heroine of the Rialto Star Features on the regular Mutual program, is an expert horticulturist and enjoys a large annual income from her profession.



KEYSTONE

Louise Fazenda is a new light in the Keystone constellation of stars. This is a scene from her newest picture, in which the camera man is getting a "close up" picture. Dick Jones, fondly nursing his left front ankle, is directing, and Mack Sennett is bossing the job.

THE PLACE FINDER

THE QUIET chap in the big automobile stopped the car at a lonely spot in the road. You wouldn't call it an inviting place. The atmosphere dripped with mystery and murkiness.

"Hm!" muttered the quiet chap. "Good place for a murder!"

He left the car and closely examined the surroundings. He squinted down the road to note the approach, he peered behind the trees and under the tangled underbrush. He pulled a folded map from his pocket and examined it carefully, making a red pencil dot at the place he stood. Then he noted the location on a small card, stepped back into the car and whirled slowly down the road.

He meant it, too. He was marking down the place on the map for a murder. And within three days the murder took place in that same spot—one of the best film murders the company had ever done.

Meantime the Place Finder was still scouting about the country, looking for other places. He was in search of an ideal spot for love making and garden fetes. He needed them. When a scene was wanted in his company, and they came to the Place Finder, calmly demanding a nice, quiet spot to be run over by an automobile, or a suitable place to be thrown from a cliff, or an ideal spot for a love affair, or a grand stretch for a battle, they expected him to know just where to send them. For the Place Finder is a mighty important chap in the Jesse L. Lasky Feature Play Company. And all he does is to find places.

"Here, old man, we want a good place for a duel to-morrow," they say to him.

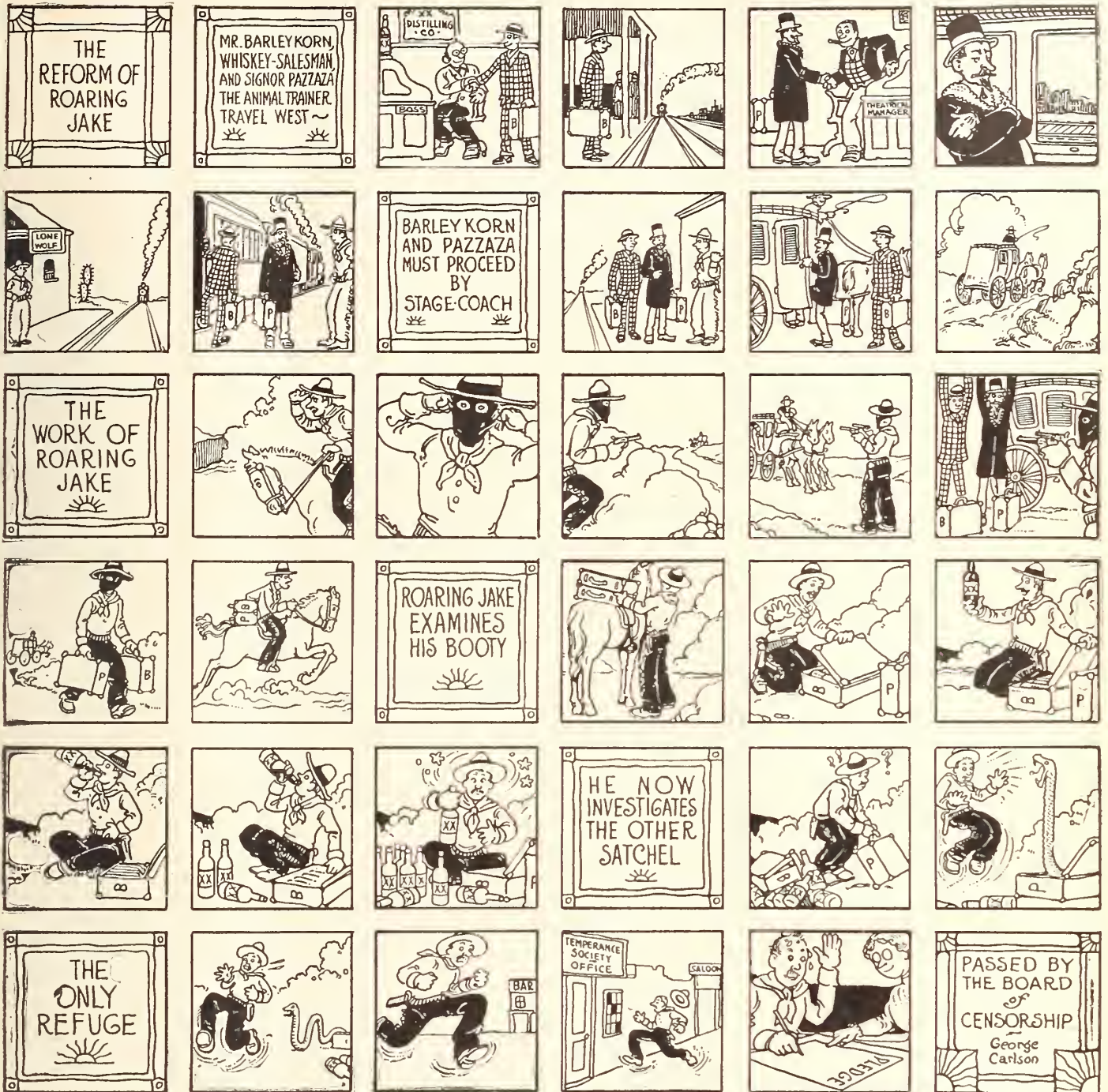
"Duel?" murmurs the Place Finder. "Certainly, sir. I have some excellent places for duels, latest spring styles, just in to-day. Right this way, sir." And he runs over a card index until he comes to "Duel" and pulls out the exact location.

"'Bout forty miles from here," he directs, "two miles this way and three miles that. Just beyond the white house on the corner and before you get to the olive ranch to the right. Turn to the left and run down the little lane on the corner side. Saw it last week."

It's a grand life! Nothing to do but to ride around and pick out locations. One day to the coast line, prowling about the seashore, on the watch for waves and rocks and good places to be drowned in. Next day on the mountains, keeping his eyes peeled for a likely spot for a bandit chase or a thrilling fall or a good mine picture.

"You'd never think that people would remember scenes, would you?" he said, as he put away some cards, after marking them to indicate that they had been used. "They remember them so well that we seldom use a scene for the second time. You see, I usually take a photograph of the location and attach it to the card, with explicit directions as to the best way to reach the spot. Then I also add a list of the people in the neighborhood who are willing to allow the company to use their estates for the picture."

FILM FUN MOTION PICTURES



The Reform of Roaring Jake ; or the Work of an Effective Chaser.

Six and Eight

Johnnie, aged eight, was on his way to the picture show, with five cents in his pocket. His little sister spied him and wanted to go.

"How old is she?" inquired the ticket man, when they arrived.

"Six," said Johnnie. "Why?"

"Well, you will have to pay a nickel for her, too, sonny," said the man.

"Well, I am eight an' she is six, makin' it fourteen," added

Johnnie. "Anybody who is fourteen kin git in fur a nickel, can't they?"



She Followed Directions

"Bridget, why is not this dessert light and spongy as it ought to be?"

"Sure, ma'am, and I don't know. I made it just as you told me. You said to beat it until it was cold, and as soon as I took it from the stove, I beat it to a moving picture show, and when I got back it was cold."



THANHOUSER-MUTUAL

The clever collie invites her friends in, to tell them about her scheme to make the folks move back to the city apartment. The friends enjoy the joke Lady played on her mistress.

A Motion Picture Collie

A CLEVER collie is "playing lady" for the Thanhouser, nowadays, and playing it very well, indeed. She seems to enjoy taking part in a picture as much as any of the actors and awaits her cues with whining eagerness. When the play is rehearsed, she goes from member to member, to be patted and praised, and then leaves the studio, in pursuit of such entertainment as a collie dog may find among her admiring friends.

In "A Clever Collie's Come-back," Lady objects strenuously



THANHOUSER-MUTUAL

Mandy declares the house is haunted, and Lady looks on with calm approval. Mandy says a ghost has pulled off the bedclothes and turned out the light and run off with the baby carriage.

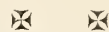
to moving from a city apartment to the country. You'd think most dogs would like the freedom of the country, with regular grass to roll on and chew at and plenty of things to bark at.

But Lady does not like the country. She prefers the excitements and the dangers of the city. She tells her doggy friends that she is going to queer the place and induce her family to return to the city. She goes about her work with a sedate manner and an innocent expression; but just as soon as the folks move in, things begin to happen.

Nobody thinks of blaming it on the dog, but they know that mighty queer things are going on in that house. Mandy,

the cook, declares that a ghost has pulled all the bedclothes from her in the middle of the night, and her master and mistress have a lot of fun with her, until a candle is suddenly blown out in the hands of the master. Then the baby carriage runs away, seemingly all by itself, and all of a sudden a portly and edible beefsteak transforms itself into an article that has never been advertised as anything tender or eatable.

So the frightened family move back to town, and the dog goes serenely along, laughing in its paw all the time. First thing Lady does is to give a party to her friends and pass the secret of the haunted house along, and mysteries too deep for humans are explained.



Just Like a Woman

The heroine was strolling down the narrow road, and the speeding auto was coming round the corner.

The newsboy rose in his seat and yelled,

"Jump—youse—jump!"

When the machine hurled her to the ground, the boy groaned in disgust.

"Ain't dat just like a woman?" he said to the audience at large. "An' me tellin' her de car was right dere!"



A Nautical View

The two sailors watched the picture with much interest, until the picture husband ran away and left his wife destitute.

"He isn't much of a mate," said the tall sailor.

"More like a skipper," agreed the short sailor.



THANHOUSER-MUTUAL

Lady, the clever collie, retrieves the bag with the stolen money and saves her master from the plot of the cashier, who is the real thief.



THANHOUSER-MUTUAL

Lady, in the play, "A Clever Collie's Come-back," switches a beefsteak for a pair of corsets.

FILM FUN MOTION PICTURES



Lady Godiva's Stroll, and How It Meant Fortune as well as Fame.

The Screening of the Snake

"We were doing a railroad story on one occasion, and one of the scenes was to show where a passenger train had stopped after having nearly struck a little child," says Bill Haddock. "The passengers and train crew were to run forward and gather about the cowcatcher and talk excitedly. The scene was going fine. The cameras were clicking merrily, and I was highly pleased with the action, when suddenly my actors began knocking each other down in their frantic attempts to get away from that particular spot. It seems that a big snake of a harmless

variety had been peacefully sleeping in a little hollow under one of the rails. The actors had disturbed his slumber, and while they were kneeling about the figure of the dummy that had been tied to the tracks, Mr. Snake crawled out of his little bedroom to see what the fuss was all about. It would have been far better for him had he stayed in bed, for he met his everlasting finish in a very few minutes."

✕ ✕

Actor—Couldn't you learn to love me?

Miss Film—Perhaps—if you were a better teacher.



MADGE EVANS



JANE LEE



ALMA FREDERICK



KITTENS REICHERT



KATHERINE
LEE



JACQUELINE
MORHANCE



RUNA HODGES AND HER PUP



ETHEL KAUFFMAN



GOLD SEAL

The Boob looking pleasant at an interruption, even though he wants to study the third lesson in "How To Be a Detective."

A Diplomatic Rebuke

An objectionable person once clapped Sir Herbert Tree familiarly on the back and accompanied the deed with:

"Oh, hello! How are you, Harry?"

Sir Herbert looked the man over with effective deliberation and replied:

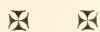
"Quite well, I thank you. But, I say, if you *must* call me by my first name, call me Bertie. That's my name, you know."

The actor-knight, despite his years, his long record of splendid achievement and his unassailable position among England's foremost men, is admirably democratic, as is conclusively proven by his immediate acceptance of the freemasonry of the motion picture studio. And a further proof of his bigness of mind is the fact that he delights to tell stories on himself. Here is one that he has told since his arrival in Los Angeles:

His little daughter had begged him to buy her a pony.

"But, my dear," said Sir Herbert, "we really cannot afford it."

"Well, daddy, if you could act just a little better, couldn't we afford it?"



A Grand Dive

"I have never held any medals for diving," explains Frances Nelson, of the World Film Corporation, in a two-minute interview, "but I am going to apply for one. When we were up in the Adirondacks a short time ago, getting exteriors for a new picture, I did a dive that really should have notice. I was supposed to be a sweet

young thing being pursued by a villain, and the directions were to register terror with a backward glance and dive into a huge cave in the mountain.

"I did so. But I intend to have some investigating on caves before I dive again. For I dived right out with the same register of a backward glance of terror. It was the real register. I had dived right into the winter apartments of a nice brown bear. Her welcome was warm, but not reassuring, and I made it a short call. We picked another cave for my diving act right away."



Inclosed Find Stamps

"I try to be nice," says Ethel Teare, "but I wish the girl fans who write letters to me would inclose postage. Answering a few hundred letters a week is difficult enough, but the expense cuts into one's pin money."



PARAMOUNT

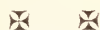
A pupil in Professor Ditmars's school looking pleasant when her favorite comrade comes to spend the afternoon.

Well Dunn

The picture showed the poet in a cheap hallroom. The landlady was dunning him for the rent. Two girls were amused at his plight. Said one:

"Isn't he frightfully thin?"

"Yes, indeed; but I suppose the only thing he gets to eat is 'cold cuts' from the landlady."



Off to Bermuda for Exteriors

Sidney Olcott, director for the Famous Players, is in Bermuda, getting exteriors for a new play, "Chaff in the Wind," which he is to direct for Miss Valentine Grant. Lois Zellner wrote the play expressly for Miss Grant and accompanied

the company to Bermuda to get material for a seascape scenario. The voyage to Bermuda is an excellent place to get rather unexpected views of interiors.

Rough stuff!



A Chilly Courtship

The picture on the screen showed a skating pond. A young man and his sweetheart were skating. Suddenly the ice broke, and the couple fell in.

"That is one way," remarked a man to his wife, "to break the ice with a girl."



A Reeling Film

Little boy (watching a shaky moving picture)—Oh, mother, look at the film reeling!



A Slim Record

Motion picture actor—That new leading lady is rather thin, isn't she?

Motion picture director—Thin! Gosh, man, she could take a bath in a fountain pen!



Habit

Mrs. Kriss—Does your husband go to the pictures with you on a Sunday?

Mrs. Kross—Yes; but he always wants to go out through the side door.



Audible Remarks

Movie actors and actresses are seen, but not heard—but that doesn't seem to apply to the average audience.



Rejected

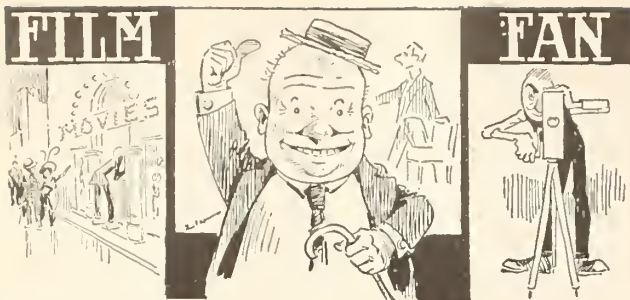
Tipp—Does Gray write dog-eared scenarios?

Topp—Yes. They are always turned down.



KEYSTONE

Chester Conklin looking pleasant under difficulties—and bricks.



"WELL, I see Charlie Chaplin, after doing some clever ground and lofty tumbling about among the motion picture companies, has volplaned himself into a pleasant little job with the Mutual. Heard what he was getting? A fat little sum of \$520,000 per each and every year," said the Film Fan.

"Stage money—stage money!" growled the Grouch.

"I'm crazy to see him in 'Carmen,'" said the pretty Secretary.

"What's he play—the bull?" snapped the Grouch. "Let me tell you something about this fellow Chaplin—"

"Cheer up!" grinned the Fan. "You always talk this way when you eat sausages for breakfast. Did you see that story of the priest in England, Father Watt, who, so the London papers say, declares that Chaplin is more to some people than Almighty God? He says they'll go to see Chaplin when they refuse to go to church."

"Ya-ah," said the Grouch. "I see the New York police called in those pesky little disks that were passed around as Charlie Chaplin medals, too. They got to be more to some people than nickels, they looked so much like 'em. Stage money, kid, stage money!"

"Wait a minute," went on the Fan. "Did you know that the Chaplin pictures appear in over 31,000 theaters daily and that an average of 12,000 people daily laugh at the Chaplin antics?"

"They didn't laugh at him much at the Hippodrome that night he appeared there to conduct the orchestra," said the Grouch. "I never saw Chaplin in my life until that night—never saw a Chaplin picture—but I would not have said he was anything to rave about. He was awkward, shy, ill at ease—he admits it. He looked like a boy trying to recite his first piece at the Friday afternoon exercises at school."

"That was because he did not have his Chaplin make-up on. As Chaplin, the man, he probably would never interest anybody," insisted the Fan; "but let him get on his Chaplin trousers and big shoes and his quaint kick, and he becomes Chaplin, the entertainer—the mime."

"Yah," sneered the Grouch. "I was coming along the street the other day when they were towing him into the office to sign that contract they talked about. There was a crowd gathered, and he refused to pass through it—refused to go in and sign the contract unless they'd shoo the bunch away."

"Shyness," suggested the Fan.

"Shyness, your grandmother!" growled the Grouch. "He didn't propose to let people see him for nothing, when he could make them pay for the privilege. Everybody that has worked with him says he is

the most difficult man to work with they have ever experienced. Maybe it's shyness, and maybe it's temperament, and then, again, maybe it's something else."

"You are prejudiced," said the Fan. "Now, listen. Chaplin is a serious-minded young chap, and just because he does not believe in squandering his money and making a bally ass out of himself in the cafes and along the white lights, you fellows jump on him. Be his vogue long or be it short, it will stand as the greatest vogue any actor has ever known. Did you read that story about him in *Blackwood's Magazine*? Listen while I read an extract:

"'But what,' inquired that earnest seeker after knowledge, Mr. Waddell, 'is the general attitude of the country at large upon this grave question?'"

"Captain Wagstaffe chuckled.

"'The dear old country at large,' he replied, 'is its dear old self, as usual. The one topic of conversation at present is—Charlie Chaplin.'"

"'Who is Charlie Chaplin?' inquired several voices.

"Wagstaffe shook his head.

"'I haven't the faintest idea,' he said. 'All I know is that you can't go anywhere in London without running up against him. He is It. The mention of his name in a revue is greeted with thunders of applause.'"

"'But who is he?'"

"'That I can't tell you. I made several attempts to find out; but whenever I asked the question, people simply stared at me in amazement. I felt quite ashamed; it was plain that I ought to have known. I have a vague idea that he is some tremendous new boss whom the government has appointed to make shells or something. Anyhow, the great British nation is far too much engrossed with Charles to worry about a little thing like conscription. Still, I should like to know. I feel I have been rather unpatriotic about it all.'"

"'I can tell you,' said Bobby Little.

'My servant is a great admirer of his. He is the latest cinema star. Falls off roofs and gets run over by motors'—"

"'And keeps the police at bay with a fire hose,' added Wagstaffe. 'That's him! I know the type. Thank you, Bobby!'"

"Major Kemp put down his glass with a gentle sigh and rose to go.

"'We are a great nation,' he remarked contentedly. 'I was a bit anxious about things at home, but I see now there was nothing to worry about. We shall win, all right. Well, I am off to the mess. See you later, everybody!'"

"'That's no proof,' grunted the Grouch. And, anyway, Roscoe Arbuckle was right when he said the worst thing that can happen to any actor is to arrive."

"You go into any theater, and when the announcement is made of a Chaplin picture," said the Film Fan, "everybody will sigh as happily as the small boy who has just found out that there is to be ice cream for dessert."

"And you can go into the next theater and watch them get up and leave," grinned the Grouch triumphantly. "Fellow told me last night everybody groaned when they read it, and half of them got up and left."

"It's the box-office receipts that talk," said the Film Fan.

"Stage money, kid!" muttered the Grouch. "Stage money!"



How to be a Giant in Health and Mind

How to re-create the body and mind; how to be thoroughly healthy and successful; how to restore every cell, every tissue and every organ to its normal function, without inconvenience; a unique, new and wonderful discovery that energizes the body and brain cells; conclusions drawn from thousands of cases

By W. W. WASHBURN

THERE is a new and wonderful system of reconstructing and re-creating the human organism—a system of mental and physical development that has already revolutionized the lives of men and women all over the country. It has brought them a new kind of health, strength, energy, confidence and success. It has given them such marvelous energy of mind and body that they enjoy a full life, an intense life, a longer life, a completely satisfactory and wholly *worth while* life.

This new system, although it has already resulted in the complete recovery of thousands upon thousands of "extreme" cases, is just as valuable to people who are well. It gives them an entirely new idea of how truly healthy and happy a human being can be—how overflowing with energy, dash and life. And it is so thoroughly natural and simple that it accomplishes seemingly impossible results entirely without the use of drugs, medicines or dieting, without weights, exercisers or apparatus, without violent forms of exercise, without massaging or electricity or cold baths or forced deep breathing—in fact, this system does its revolutionizing work without asking you to do anything you do not like and neither does it ask you to give up what you do like. And so wonderful are its results that you begin to feel renewed after the first five minutes.

How the Cells Govern Life

The body is composed of billions of cells. When illness or any other unnatural condition prevails we must look to the cells for relief. When we lack energy and power, when we are listless, when we haven't smashing, driving *power* back of our thoughts and actions, when we must *force* ourselves to meet our daily business and social obligations, when we are sick or ailing, or when, for *any* reason, we are not enjoying a fully healthy and happy life, it is simply because certain *cells* are weak and inactive or totally dead. They haven't the power to run the human engine as nature intended. These facts and many others were discovered by Alois P. Swoboda and resulted in his marvelous new system of *cell-culture*.

Re-Creating Human Beings

Since 1896, when Swoboda first announced his sensational discovery, he has proved in thousands upon thousands of cases that by his simple, natural methods of reviving and increasing the forces and capacity of every cell, tissue, fibre and organ, anyone can become healthy, energetic and successful—anyone can literally double or treble his present efficiency, nerve power, will power, health power. He has shown men and women in all parts of the world and in all walks of life, how to build a keener brain, a more superb, energetic body, stronger muscles, a more vigorous heart, a healthier stomach, more active bowels, a better liver and perfect kidneys. He has times without number shown how to overcome general debility, listlessness, lack of ambition, lack of vitality—how to revitalize, regenerate and restore every part of the body to its normal state—how to recuperate the vital forces. Moreover, he has shown how his methods result in an ability to control the mind, to face every problem calmly, to concentrate easily, to think quickly, to work day after day without fatigue, to create a type of physical and mental super-efficiency that is bound to result in greater material benefits than you ever before dreamed were possible to you.

Swoboda is not the only perfect example of the Swoboda System. He fairly radiates vitality, his whole being pulsating with unusual life and energy. And his mind is even more alert and active than his body; he is tireless. Visit him, talk with him and you are impressed with the fact that you are in the presence of a remarkable personality, a superior product of the Swoboda System of body and personality building. Swoboda embodies in his own super-developed person and in his pupils the best proof of the correctness of his theories and of the success of his methods.

Alois P. Swoboda has, for twenty years, been teaching people how to be really *Alive*—how to take advantage of every moment of life, of every opportunity to better themselves. His system is *more* than a personal advantage, *more* than personal gain, it is truly a gift to humanity, for it enables men and women to enjoy life to the *full*.

The Voice You Must Hear

Although the Swoboda system is trifling in cost, men who can afford the most expensive treatments in the world are turning to it. Swoboda numbers among his pupils judges, senators, congressmen, cabinet members, ambassadors, governors, physicians and ministers, working men as well as millionaires.

But it is the voice of the masses, the voice of the great army of plain, every-day people to which you must listen—the voices that say "I would never have believed it possible to gain so much in so short a time." "My capacity for both mental and physical exertion is increasing daily." "I feel like a new person." "Your system has cured me of constipation of 20 years standing." "I feel much better than I have felt for seven or eight years." "I am beginning to forget that I have a body composed of so many organs each of which used to force its presence on my consciousness in a very unpleasant manner at times." "I am 80 years old. After the lessons I feel like a young man." "I feel today 200% better than I did 6 weeks ago." "I never was better in my life than I am today." "I have grown within a few months, from a weakling to an unusually strong man."

These are but a few of the heartfelt words of sincere appreciation sent to Swoboda by his grateful pupils. To print all the letters he has received would fill a book of a thousand or more pages. From those shown (the writers' names will be sent on request)—you will realize that there is a great deal for *you* in the Swoboda System of cell-culture.

A Startling Book—Free

If you think you are totally well, if you feel only a little below par, or if you have resigned yourself to your fate after many years' suffering and many experiences with medicines, then by all means let Swoboda send you his new copyrighted book on health, strength, efficiency. Read what his system is, what it has already accomplished. You will be intensely interested in every page, in every sentence, in every word.

Tear out the coupon on this page, write your name and address on it or write a letter or even a postal card and mail to Alois P. Swoboda, 1923 Aeolian Bldg., New York. Even if you gain but one suggestion out of the 60 pages in Swoboda's book, you will have been repaid a thousand fold for having read it. I urge you by all means not to delay, not to say, "I'll do it later," but to send the coupon or a letter or postal *now*, while the matter is on your mind. Remember, the book is absolutely free—there is no charge or obligation now or later. Write *now*.

Please send me your free copyrighted book, "Conscious Evolution."

Name.....

Address.....

City.....

Mail to ALOIS P. SWOBODA,
1923 Aeolian Bldg., New York City



American Queens

JAMES MONTGOMERY FLAGG, CHARLES SARKA and ALONZO KIMBALL drew eight covers for Judge which attracted widespread attention. Requests from readers and subscribers poured in for copies of these pictures, and so the Judge Art Department gathered the eight prints into a flexible portfolio stitched with silk cord.

¶ This album is now offered to the public for \$2.00.

¶ These pictures, which attained such remarkable popularity, will be a valuable addition to any library table and they will make any wall attractive. Their appeal is not only in their individuality, but in their striking artistic merit, as a glance at the artists' names indicates.

¶ \$2.00 will put this album in your home.

Judge

225 Fifth Avenue, New York

You See—and Also Hear!

The first part of "The Conqueror" was about two-thirds finished when two ladies entered the photoplay house and seated themselves in three and four, last row of the reserves, right section. The two fellows in front were but mildly disturbed at their entrance, being absorbed as they were in the screen hero. But before the ladies had fairly established themselves, it was discovered that one of them was what is becoming known among movie-ites in some communities as "an interpreter." Her companion appeared to be of the average intelligence, but evidently she wasn't given credit for it, and the "interpreter" babbled on like a Victrola with a new needle and a fresh record.

"There's Willard now, and that girl is the one who always plays with him lately. Those are maline wings she has on that dress. Now, you see, she doesn't know what her father has been doing, and so this fellow is telling her all about it. Her father has borrowed a lot of money from him, and so she even owes him for the very clothes she has on, and this fellow has paid for that swell home and everything."

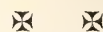
All of which was a mile from the story, and the unwilling audience of two hoped the "interpreter" would get a glimmer of what was really happening before she rambled on. Finally, at the end of the second part or the beginning of the third, somewhere along there, she managed to get on the track, but seemed to think it necessary to explain what was perfectly evident. She read all the printed matter, just as if everyone was unable to do it for himself, and continued her babble:

"Now, you see, he is going to ruin her father, and, you see, right here is where he says to the father that he will save him if he will make his daughter marry him—that's Mark, you know—the fellow that is so rich and trying to get into society. The girl just hates him. Now, you see, her folks are just begging her to marry him, because they don't want to be poor, and so she is going to sacrifice herself to save her family. You see, when she says she will, they all hug and kiss her. There is the butler with Mark's card. Now she will accept him. Oh, no, sir, she has changed her mind, and now he is leaving, and everything is lost!

"Then, you see, the fellow, Mark, you know, was just trying the girl, and because she wouldn't sell herself to him, why, he is going to make her father rich again by sending up that stock he had so much of. That proves how much he really thinks of the girl. See, he is writing her a note, telling her all about it. There's the note, and it says— (Read out word by word.) Wasn't that sweet of him! There she is now. You see, she is calling him up, and she says for him to come to tea to-morrow afternoon. See! It says, 'Won't you take tea with me to-morrow afternoon?' She is all flustered and just as happy as can be. You see, she loved him, but didn't seem to realize it. He is wild with joy. See, he is whistling, and everything is just fine now. You see!"—

Curtain and curses.

—J. E. Karkeet.



Some Are Censored

During a play of a religious nature, one of the commandments was screened. Little Ethel was watching the show with her aunt.

"Ethel, do you live according to the Ten Commandments?" her aunt asked.

"Yes," was the reply; "but we don't have to use them all at our house."

Note the Big Change

Beautiful Eye-Brows and Eye-Lashes

give a face, charm, expression, loveliness. Actresses and Society Women get them by using

LASH-BROW-INE

It makes lashes and eye-brows long, silky, giving depth and soulful expression to the eyes. Pure and harmless. A guaranteed treatment. Send 25 cts. (coin) and we will mail you package prepaid in plain, sealed cover. Genuine Lash-Brow-Ine sold only by

Maybell Laboratories, 4008-1 Indiana Ave., Chicago, Illinois

NEWS NOTES

First National Exposition of Motion Picture Men

Madison Square Garden, New York, will house the first National Exposition of Motion Picture Industries. The exposition will begin May 6th and close May 13th. It will be under the auspices of the Motion Picture Board of Trade of America, Incorporated, and will be managed by J. M. Binder, executive secretary of the Board of Trade, and Harry A. Cochrane, general manager of Madison Square Garden.

The Motion Picture Board of Trade of America is the national organization directing the destinies of the motion picture industries, and many important trade conferences and conventions will be held in conjunction with the exposition. Film managers will have all their favorites in the motion picture world meet the public, and pictures will be made each day, in order to give the public an insight into the manufacturing end of the business. In addition, all the latest devices, accessories and equipment for studios and theaters will be shown, for the benefit of the trade.



The Round-up

Raoul A. Walsh, director of the William Fox company that is appearing in a great Western photodrama which is nearing completion, has returned from New Mexico with some of the most remarkable photographs ever taken of a cattle round-up. Mr. Walsh hastened to New Mexico some time ago, when he heard that a herd of five thousand cattle was to be brought in from the ranges by cowboys, and he cast several of his big scenes so that they would fit in with the round-up.



Child Actresses

More child actresses have been developed by photoplays during the brief existence of the industry than the legitimate stage can boast of having made in its entire history. Most of them are children of theatrical people, and their fondness for acting is inborn. Their schooling begins when they are old enough to talk, and it consists of instruction in the work of their chosen profession and in the ordinary branches of education as well.



29

Motion Picture Tribute Day

Monday, May 15th, will be National Motion Picture Tribute Day, when the last of the \$500,000 promised by the motion picture industry for the Actors' Fund will be

DIAMONDS ON CREDIT

330 \$75 383 \$50 362 \$75 403 \$50 532 \$100 529 \$50

Eight Months to Pay Beautiful Diamond Sent on Approval—No Money Down

No obligation; pay as you can. Order any diamond from our catalogue; when received, if not absolutely satisfactory, return it. Otherwise keep it and pay 20% of the price, and only 10% per month thereafter. Ten per cent discount for all cash. A binding guarantee as to quality with each diamond. Exchangeable at any time at an increase of 7 1/2% MORE THAN YOU PAID.

SEND FOR FREE CATALOGUE DELUXE #9 Contains over one thousand photographs of rings, pins, diamonds, and other precious stones.

L. W. SWEET & CO., INC.
2 and 4 Maiden Lane, New York City

415 \$25 425 \$75 420 \$50 428 \$100

THOUSANDS OF NEW FACES NEEDED For Vaudeville and Pictures

I'll write a Big Time Sketch or Monolog to FIT YOU and GUARANTEE YOU TO MAKE GOOD ON ANY BILL. Royalty plan. Pay me as the Act Earns It. I also GUARANTEE ONE OF THESE ACTS TO PREPARE YOU FOR THE PICTURES should you prefer that class of work. If you have talent, write me today. Any style sketch you want. Farce Comedy, Light Comedy, Character Comedy, Cross-Fire, Comedy-Drama, Western Comedy, Western Drama, etc. Author of hundreds of successes in this and other countries. Have written more Sketches and Monologs than any body in the world. I am sure. I'll furnish you as Good An Act As There Is In Vaudeville, with complete directions; if you can't make good with it you are out nothing. I am on my Wyoming ranch for the Summer. Address Chas. Laudon Currier, Gillette, Wyoming. (Black Thunder Basin)

GET THIS BOOK FOR 35c

How To Write PHOTOPLAYS

Our new book, HOW TO WRITE PHOTOPLAYS, is the wonder of the motion picture world. Third edition: revised and enlarged, now ready. Shows HOW to write photoplays, and HOW and WHERE to sell them. Gives real facts, valuable pointers, an actual model scenario, 50 valuable addresses of scenario buyers, a statement showing what kind of a scenario each one wants, etc. Just follow directions and write successful photoplays. Send for your copy to-day. It will be sent postpaid for only 35c.

HYDE PUBLISHING CO.
1734 S. Lowe Ave., Chicago

LETTERING AND DESIGN

Enter big field of commercial art. My graduates in demand. Command fine salaries. **CARTOONISTS**—learn card and sign writing and lettering. I PERSONALLY correct all lessons. Big opportunities for ambitious men and women. Only short time required to learn. No experience or talent necessary. Course simple, easy work fascinating. Position after ninth lesson, **IF SOMEONE**. Take first step to-day. Free booklet and testimonials.

HOISING SCHOOL OF LETTERING & DESIGN
1044 Union Building Cleveland, Ohio

Girls—Girls—Nothing But Girls

Pictures of beautiful women in natural and entrancing poses. Really delightful. They will increase your heart beats (if you are human). Just the kind of pictures that you may have been looking for. A fascinating set of ten pictures sent in plain wrapper for 50c. (Stamps or money order). Order a set and you will want more of them.

BROOKS GIRLS' CLUB
417 East 151st St., Bronx, N. Y.

WEDDING

Invitations, Announcements, Etc. 109 in script lettering including two sets of envelopes, \$2.50. Write for sample. 100 Wedding Cards, 50c.

F. OTT ENGRAVING CO., 1005 Chestnut St., Philadelphia, Pa.

Be An Artist

MAKE Money Drawing Comic Pictures. Let the World's famous cartoonist, Eugene Zimmerman, spill a few ideas into your head. Get the Zim Book—it's chuck full of valuable suggestions. Price \$1.00 postpaid. Bound in 3-4 Morocco. Satisfaction guaranteed. Money back if book returned in ten days.

Address **Zim Book** Desk 4
Brunswick Building New York

GREATEST LOVE BOOK

JUST OUT. Courtship, presents, proposal, refusal, conduct of lady, of gentleman, of engaged couple, correspondence, trousseau, duties of bridegroom, invitations, the wedding, honeymoon, practical advice to newly-wed, how to woo an heiress, a bashful girl, an actress, a widow, letter writer, dreams and interpretations, parol, handkerchief, fan, stamp, glove, cigar flirtations, and 17 other subjects. Most complete guide published. Price, 10c. **C. C. REX CO., ANDOVER, O.**

YOU CAN HAVE BEAUTIFUL EYELASHES AND BROWS (Just like mine). **EYEBROW-INE**, a hair food stimulates the quick growth to perfect, heavy, long, Luxuriant LASHES and BROWS, adding 100 per cent. to your beauty, charm and attractiveness. **EYEBROW-INE** is absolutely harmless—sure in results. **EYEBROW-INE** mailed in plain sealed cover on receipt of price 25c, 50c or \$1.

REES MFG. CO., 952 Columbia Ave., Philadelphia.

MAGIC TRICKS

Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating

THE MAGIC SHOP

numerous Magic and Card Tricks 10¢ All For \$1.00 We have a selected number of new Card Tricks Sent for \$1.00 postpaid

41 N. 13th St. Phila., Pa.

BATHING BEAUTIES

Real Photographs made "out in the open." Each is a "thing of beauty and a joy forever." On postcards or paper 4 x 6 inches as desired. Price 75 cents per dozen or 4 sample pictures for 25 cents (stamps or money order). Satisfaction guaranteed or money cheerfully refunded.

The Leonard Studio, 4217 Calumet Ave., Chicago

MAGIC SCHOOLS POCKET TRICK FREE

Illustrated Catalogue Included. Send 6 Cents In Stamps

MAGIC CO., Sta., 5, 249 W. 38th St, NEW YORK.

HOW TO WRITE PHOTOPLAYS is a brand new volume on the subject of motion picture playwriting. Contains a complete model scenario, a list of 39 scenario buyers, and ALL instructions and information necessary on this subject. Endorsed by scenario editors and several prominent writers. Price 25c. postpaid. Photoplay Publishing Co., 17-3345 Lowe Ave., Chicago.

\$2.50 a Month

The master-piece of watch manufacture—adjusted to the second, positions, temperature and isochronism. Encased in factory into your choice of the exquisite new watch cases.

19 Jewel Burlington

All sizes for both men and women. The great Burlington Watch sent on simple request. Pay at rate of \$2.50 a month. You get the watch at the same price even the wholesale jeweler must pay.

Write Today for Free Watch Book

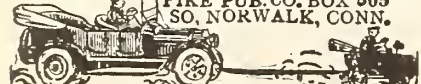
See handsome color illustrations of all the newest designs in watches that you have to choose from. Your name and address on a postcard is enough. Get this offer while it lasts. Write today.

Burlington Watch Co. Dept. 3484 19th & Marshall Blvd. Chicago

FORD JOKE BOOK

All the latest and best funny jokes, and stories on the FORD automobile. Hundreds of them and all good ones. Also JITNEY jokes, Moving Picture, and Stage jokes. Laugh till you shake. A neat colored covered book by mail for only **TEN CENTS.**

PIKE PUB. CO. BOX 805
SO. NORWALK, CONN.



300 SONGS 10c

IF I HAD A HOME, SWEET HOME; Down Among the Sheltering Palms; Sailing Down the Chesapeake Bay; When I Was a Dreamer; There's a Mother Old and Gray; It's a Long, Long Way to Tipperary; Come Over to Dover; When I Dream of Old Erin; Chinatown; Casey Jones; Sing Me the Rosary; Silver Bell; Red Wing; Silver Threads Among the Gold; California and You; When Maple Leaves are Falling; When I Lost You; This is the Life, etc. Over 300 Song Hits and PIANO MUSIC for only 10c. 3 lots, 20c.

ENTERPRISE MUSIC CO., FF 3348 LOWE AVENUE, CHICAGO



PATENT YOUR IDEAS

\$9,000 offered for certain inventions. Book "How to Obtain a Patent" and "What to Invent" sent free. Send rough sketch for free report as to patentability. Manufacturers constantly writing us for patents we have obtained. Patents advertised for sale at our expense.

CHANDLER & CHANDLER, Patent Attys
Est. 20 Years, 1046 F. St., Washington, D.C.



My Eyelashes and Eyebrows are BEAUTIFUL now

But they were very short and thin before I started using **NOVITA**

You can see what it has done for me. Novita, if applied each night, will do the same for YOU. Easy to apply, sure in results. Not sold at druggists, but mailed on receipt of 25c coin and 2c for postage.

ZENITHON CO.,
Dept. 6, Minneapolis, Minn.



LOOK HERE

Learn to Write Photo-Plays By Our Exclusive Method

Only sure method. This school turns out more successful scenario writers than all the other schools together. There's a reason. You too can make big money. Send for free booklet of valuable information and Special Prize Offer. Don't delay—Act, before you turn page.

Chicago Photo-Playwright College, Box 278, G5, Chicago, Ill.

GRASP THIS OPPORTUNITY FOR A LIMITED TIME ONLY. A beautiful large 11x14 Hand Colored Photograph from a selection of over 200 Movie Stars suitable for framing. Make splendid room decorations. Send 25c Stamps or Coin.

WYANOAK PUBLISHING CO., Inc.
140 West 52nd Street, New York City



BLUNDERS OF A BASHFUL MAN

You will laugh, you will yell at the Blunders of a Bashful Man. A button buster. Something different. Sent postpaid in a plain wrapper for 25c.

BRONX GIRLS CLUB, 417 East 151st St., BRONX, N. Y.

gathered. The motion picture campaign for this fund has been very active recently. Annual collections for the Actors' Fund of America have been going on for years. With an endowment fund of \$1,000,000, these annual collections will be eliminated. The motion picture industry has promised to raise \$500,000.

Everyone connected in any way with motion pictures is solicited to contribute toward this fund. All checks should be addressed and made payable to J. Stuart Blackton, treasurer, Locust Avenue, Brooklyn, N. Y.

Rates Advance

Insurance companies contemplate increasing the rates on the lives of movie actors, according to recent reports in the newspapers. It is contended that the photoplay artist takes more risks than men engaged in other lines of work.

Furthermore, many companies declare that the screen actor is so frequently enthused by the desire for realism that he never stops to consider the result when playing a part which is connected with dangerous "business."

Different Types

Two Irish printers were watching a picture dealing with the "Smart Set." One part was supposed to be a scene at the opera. Several women in low-cut gowns occupied a box.

"Would yez call thim women a bold type?" asked one.

"Yis," was the response; "and thim some would call thim display type."

Do You Blame Her?

Two girls were watching a play featuring an actress with rather a poor figure.

"I was reading in a magazine," remarked one girl, "that this star would like to return to this world in some other form."

"Well, do you blame her?" was the reply. "Look at the shape she has now!"

Local Color

The scene showed the interior of a dressing-room. Several actresses were making up.

"What are those women doing?" asked a woman of her husband.

"It looks to me as if they were putting on some local color."

Click—That movie actor lives well.

Clack—Yes; he has the best that credit can secure.

FRIENDSHIP BRACELET LINK ONLY 12c



STERLING SILVER ROLLED GOLD

Start a Friendship-Maid-Link-Bracelet, latest New York fashion. We give one link absolutely FREE to each Bracelet. Your friends give or exchange others. What more beautiful token or sentiment could be expressed. Send to-day for one or more LINKS (12c each) 3 initials engraved. Free state initials and whether ROLLED GOLD, STERLING SILVER, BEADED or PLAIN design wanted. With your first order for one or more Links we send FREE a beautiful black velvet ribbon so you can start wearing your Links at once, while your Bracelet is being completed.

Friendship Jewelry Co., 83 Chambers St., Dept. 240, N. Y.

NEW SCIENTIFIC WONDER "X-RAY" CURIO



PRICE 15c. SILVER ONLY. BIG FUN

BOYS You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh.

MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.

150 Parodies on Latest Songs 10c



Norway, Araby, Old Green River, Come Back Dixie, Bom-Bom Bay, Down Home In Tenn., Down Among the Sheltering Palms, Tulip Time In Holland, Dublin Bay, It's a Long Way to Tipperary, I Didn't Raise My Boy to be a Soldier, Tokyo, Little Spark of Love, When You Wore a Tulip, Michigan, Night in Dreamland, Mandalay, International Rag, In My Harem & 131 others, including Comic Dialogues, complete 10c; 3 for 20c.

J. C. DORN, 731 So. Dearborn St., Dept. 200, Chicago, Ill.

Become a Photoplay Actor or Actress

One of the most pleasant and well paid of professions.

Send stamp for particulars.

THE P. A. BOOKING OFFICES P. O. Box 3630 CHICAGO, ILL.

\$—Old Coins Wanted—\$

\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted.

CLARKE COIN CO., Box 26, LE ROY, N. Y.

200 KINDS Iron, Wood, Wire & Steel PUZZLES

2 wire leaders and trick card, 10 cents.

WESTERN PUZZLE WORKS
Dept. K, ST. PAUL, MINN.



THE MAGAZINE OF FILM FUN

Classified Advertising Dept.

Rate, 20c per line. Minimum, 7 lines.

BUSINESS OPPORTUNITIES

INCORPORATE YOUR BUSINESS IN ARIZONA. Least cost. Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge. Stoddard Incorporating Company, Box 8N, Phoenix, Arizona. Branch Office: Van Nuys Bldg., Los Angeles, Calif.

MAIL ORDER BUSINESS

THREE DOLLARS WILL START YOU IN A profitable mail order book business. Illustrated catalogues furnished with your imprint. No need to carry stock. We will mail books direct to your customers. Others are making money, so can you. Sample catalogue and further information sent for stamp.

F. F. SHERIDAN CO., 22 E. 151st St., New York

Spring is Coming!



For Cold in
the Heart, take

FIVE DOLLARS A YEAR

Judge
225 Fifth Avenue
New York City

CHARLIE CHAPLIN OUTFIT 10c

BOYS! 1000 LAFFS FOR 10c. BIG BARGAIN while they last. Chas. Chaplin Mustache, exact duplicate, made of real hair, create screams of laughter. 1m. Gold Tooth, slips on and off over your own. \$1000 Bank Roll of stage money, makes them stare. "Ish Ka Bibble" button for your coat lapel. "Great Chaplain Coin Vanisher," small metal device, attach to any coin and make it disappear at will, startling but easily done by following our complete instructions. Complete outfit with large catalogue shipped by parcel post for 10c and 2c stamp. NUIDEA CO., Dept. F, 524 45th St., BROOKLYN, N. Y.

LOOK! LOOK! 10c.

ENOUGH TO AMUSE THE WHOLE FAMILY. Disappearing Coin Trick, Mysterious Bottle, How to cut glass with Scissors, Wonderful Wine and Water Trick, Magic Age Teller, Rules for Love Making, 13 Tricks with Cards, 15 Parlor Games, 7 Fortune Telling Secrets, 39 Magical Experiments, 40 Money Making Secrets, 15 Flirtations, 10 Funny Readings, 71 Toasts, 21 Puzzles, and over 300 Jokes. All for 10 cents. IOS. H. DESKAY, DEP. 2, 491 RIDGEWOOD AVE. BROOKLYN, N. Y.

THROW YOUR VOICE.

Pool your friends. Do as this boy does. Have lots of fun with the **VENTRILOPHONE**. It fits into mouth **PHONE** cannot be seen. Also lessons in **ventriloquism** 10 cts with big book of 300 Jokes etc. By mail. Ardee Co. Box 10 Stamford Conn.

FRIENDSHIP LINK RING --- ONLY 18c
Sterling Silver or Rolled Gold Beaded or Plain Designs, 3 Initials ENGRAVED FREE, to introduce our Bracelet Links. Send 18c. and size today. FRIENDSHIP JEWELRY CO. 83 Chambers St., Dept. 357, New York

HAIR by MAIL
ON APPROVAL
AMAZINGLY LOW PRICES
FRANCIS ROBERTS CO., Dept. 59, 100 Fifth Av., New York

VARICOSE VEINS, BAD LEGS, ETC.
are promptly relieved with inexpensive home treatment. It absolutely removes the pain, swelling, tiredness and disease. Full particulars on receipt of stamp. W. F. YOUNG, P. D. F. 232 Temple St., Springfield, Mass.

Who's Who and Where

Princess Olga, of the Selig Company, has a new animal act, in which seven man-eating tigers literally "eat out of her hand."

George Melford, the Lasky producer, is lamenting the loss of the House of Parliament at Ottawa. Some of his earliest memories are associated with the fine buildings. In their childhood days Melford and Margaret Anglin used to play in the grounds of the Parliament House.

Bertha Kalich, the famous tragedienne who has recently joined the William Fox photoplay forces, is working in her first picture at the Fox Studio in Coytesville, N. J. Mme. Kalich has recovered from the eye strain which she suffered the first day she worked before the studio lights.

William E. Shay, co-star with Claire Whitney in "The Ruling Passion," a William Fox production made in the West Indies, is one of the most hospitable of actors. He entertains many of his friends at his summer home on Long Island. One of the fixtures of the place is a parrot, which can say, "Hello, old man! How are you?" in five different languages.

Edward H. Sothorn, foremost Shakespearean actor, who recently retired from the speaking stage, is the latest to succumb to the lure of the screen. Sothorn signed the contract with the Vitagraph after he had announced that he would retire from the stage at the end of the present season. Mrs. Sothorn (Julia Marlowe) is not to be seen with him on the screen.

Ruth Roland is primarily a sane young woman. Success has not turned her head. While she lives for to-day and has a good time, she has not failed to look ahead. Unlike most professionals, she has a business talent, as a result of which she is husbanding her resources. Age is not going to find her a candidate for the poorhouse, like many other one-time eminent entertainers.

Miss Louise Fazenda, the decidedly good-looking young woman being featured under the personal direction of Mack Sennett, the director-general of the Keystone Film Company, will be seen in "The Judge," a two-reel comedy with a laugh a second. The dainty little star has the part of a rather forward manicure girl and is supported by an all-star cast headed



DIAMONDS- AND WATCHES ON CREDIT

GREAT DIAMOND SALE

The most astounding sale of perfect cut diamonds ever offered.
TERMS LOW AS \$1.50 PER MONTH
This is your opportunity to get that long wanted diamond at a bargain.
This is an extraordinary saving.
SPECIAL \$39.50 GENUINE DIAMOND RING
A wonderful value \$4.50 per month.
A written guarantee with every purchase you make from ALFRED WARE.
SENSATIONAL ELGIN WATCH SALE.
\$12.50 Elgin Watch 17 Ruby Jewels
25 year guaranteed double gold strata case. Factory tested and adjusted.
Payments \$2.00 Per Month.

30 Days Trial

No Money Down Express Paid
Any watch you want on easy payments. Be sure to send for our 66 page catalogue. Over 2000 suggestions, Watches, Jewelry, Diamonds. This book describes our big bargains in all lines.
All sold on Easy Payments and Free Trial.
Send for it this minute. A postcard will bring it.
ALFRED WARE CO. Dept. 531 St. Louis, Mo.

Big Free Catalog

Instant Bunion Relief

Prove It At My Expense



Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment FREE, entirely at my expense. I don't care how many so-called cures, ointments, or pads you ever tried with out success—I don't care how disgusted you are with them all you have not tried my remedy and I have such absolute confidence in it that I am going to send you a treatment absolutely FREE. It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing lighter shoes than ever. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.

BIG WONDER PACKAGE



1 Great North Pole Game (size 18x11), 1 Big Roll Stage Money, 1 Game Authors (48 Cards), 1 Cribbage Board, 1 Checker Board and Men, 1 Pack Pinochle cards (48 cards), 38 other Games, 19 Lessons in Magic, 1 Set of Dominoes, 27 Author-graph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Conundrums, 35 definitions of Flowers. All the above for 10c. with large catalogue.
ROYAL GAME CO., Box 3 So. Norwalk, Conn



Hypnotism

PERSONAL MAGNETISM! Call it what you will! It's the most wonderful, mysterious and powerful force in the world. By this mystic, unseen force of nature, you can control others, create endless fun and wonder, reform the degraded, heal the sick and afflicted, attain your ambition, and make money easy. YOU may learn it! Success sure. Write today for new illustrated FREE BOOK. Address, M. D. BETTS, Sta. 248, Jackson, Mich.

HUNDRED WAYS OF KISSING GIRLS

and His-
tory of
the Kiss. SOMETHING REAL GOOD.
SPECIAL A Photo of the girl who has never been kissed and 10 kissing pictures included with every order. Price, complete, 25 cents, postpaid.
BRONX GIRLS CLUB, 417 East 151st St., Bronx, N. Y.

100 Personal or Professional CARDS. 50c

FREE with each order. Write for Samples and Price List.
ELITE CARD PRINT CO.
Sta. 14, Jackson, Mich.

500 New Songs Comic Recitations, Dialogues, Toasts, 10 Cts



Be My Little Baby Bumble Bee Trail of the Lonesome Pine
There's a Mother Old and Gray Great big Blue Eyed Baby
Silver Threads Among the Gold Somebody Else is Getting It
Till Sands of Desert Grow Cold If You Talk in Your Sleep
When I Get You Alone Tonight They Always Pick On Me
Green Grass Grew All Around Let Me Call You Sweetheart
Waiting for the Robert E. Lee Will the Angels Let Me Play
When We Were Two Little Boys Roses Bring Dreams of You
Alexander's Ragtime Band If I Had a Home Sweet Home
Call Me Some Rainy Afternoon Put On Your Old Gray Bonnet
Wonder Who's Kissing Her Now Melinda's Wedding Day
Choo Choo Leaves for Alabama Steamboat Bill Casey Jones
I Want to be in Dixie Everybody Two Step
Every Little Movement Every Little Movement
Dreaming Love of You Everybody's Doing It
After the Honeymoon I Wish I Had a Girl
Pride of the Prairie When I Marry You
O You Saturday Night If I Only Had the Nerve
Sweetheart Days On Moonlight Bay
Rag Time Violin Silver Bell
My Hula Hula Love Rainbow
On Mobile Bay Red Wing
Stop Stop Stop Stop Stop Stop
Just Next Door O You Kid
Cubano Glide My Pony Boy
Oh Mr. Dream Man School Days
Mysterious Rag Oceana Roll
O You Little Bear Red Rose Rag
Old Maid's Ball Row Row Row

10 Cents gets all the above LATEST POPULAR SONGS and 200 others, also ten pieces Music and a large collection of Comic Recitations, Dialogues, Toasts, Funny Readings etc. All in one big 32 page book for TEN CENTS; 3 for 25c. Address WAYNE MUSIC CO., 3362FF Lowe Ave., Chicago

FILM FUN HAS A NEW OFFER FOR MOVIE FANS!

Three Beautiful Pennants, TWO FEET LONG, of fine felt, bearing true-tone PICTURES OF MOVIE STARS!



There are two groups from which to choose:

GROUP 3 A

**Mary Pickford
Charlie Chaplin
Anita Stewart**

GROUP 3 B

**Francis X. Bushman
Clara Kimball Young
J. Warren Kerrigan**

Three pennants, worth twenty-five cents each, will be given with one year's subscription to Film Fun, the magazine of the happy side of the movies,

Sparkling with the fun and laughter of the moving picture world, chock full of striking pictures and intimate anecdotes of the famous players you see on the screen, Film Fun brings the making of a movie right to your own door.

One year's subscription, including three pennants, one dollar.

Anyone who follows the pictures will appreciate the handsome pennants with their favorites' pictures. Anyone who is interested in the "happy side of the movies" will like Film Fun. Anyone who knows a good thing when he sees it, will tear off this coupon to-day and send it in to

Film Fun

225 Fifth Ave., New York City

by Charles Murray. Miss Fazenda has begun rehearsals upon a new story, which will be ready for the exhibitor about the last of next month.

Anna Little, the American (Mutual) star, has adopted three little chicks, which were hatched the other day in the incubator of one of her friends. Miss Little keeps her yellow pets in her tiny white kitchen. She insists that they have come to recognize her, because they peep every time she comes near them.

The Jesse L. Lasky Feature Play Company, which has the exclusive right to photoplay versions of the productions of David Belasco, has begun a picturization of "Sweet Kitty Bellairs," in which Mae Murray will be the star. James Young, one of the most experienced and best known of photoplay directors, will supervise this production.

Gretchen Hartman is genuinely witty and is a constant source of delight at the Biograph Studios. An interviewer asked her the other day if she liked keeping house. "Well, I don't like cooking or making beds or sewing or cleaning house or anything like that," said Gretchen; "but apart from that, I am a good house-keeper. When a servant will stay more than a week, I can order her around beautifully."

Often every known subterfuge has to be resorted to in order to evade the crowds that gather in the Los Angeles streets when a scene is filmed. In taking pictures of a steamship office for "The Code of Marcia Gray," a Morosco-Paramount photoplay, the camera had to be smuggled up in an auto with drawn curtains. The crowds were attracted in another direction by a "fight" staged for their benefit by two prop boys, so that the scene could be taken unmolessted.

Aeroplaning has become one of the popular diversions among members of the Balboa Studio force. Several noted aviators, wintering in Long Beach, have developed quite a business taking passengers up into the air at the rate of one dollar a minute. Suffice to say that they are getting rich. One of the first to take advantage of the opportunity was William Conklin, the manly lead of Balboa. He did five dollars' worth of sky riding one morning before work and said it was fine.

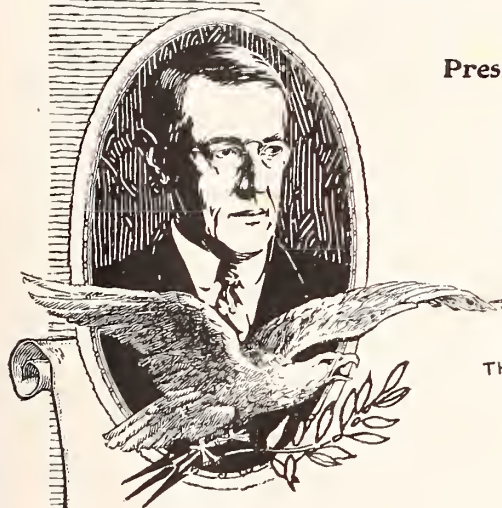
FF
APRIL

Film Fun,
225 Fifth Ave.,
New York City

Enclosed is \$1.
Please send me
Film Fun for one
year and the pennants
in Group (3A) (3B) (Indi-
cates your choice) as ad-
vertised.

Name.....

Address.....



President Wilson's Message on Advertising

Contained in the following
letter to the President of
the Associated Advertising
Clubs of the World



THE WHITE HOUSE
WASHINGTON

October 11, 1915.

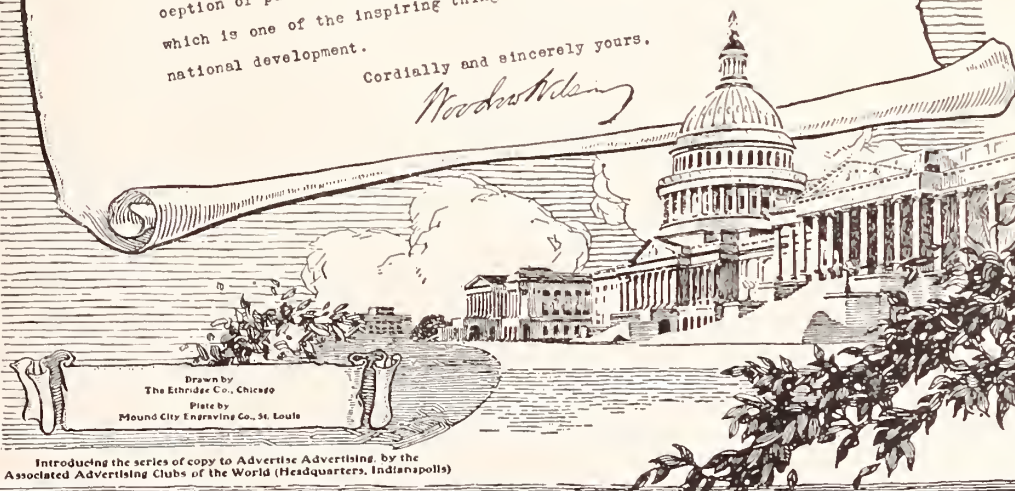
My dear Mr. Houston:

Advertising is a factor of constantly increasing power in modern business, and it very vitally affects the public in all its phases, particularly since the mediums for the dissemination of advertising have increased so remarkably in recent years. For business men, therefore, it is of the utmost importance that the highest standards should be applied to advertising as to business itself.

The country is to be congratulated on the work of the Associated Advertising Clubs to establish and enforce a code of ethics based upon candid truth that shall govern advertising methods, and the effect of its work should be of the greatest benefit to the country. It augurs permanence and stability in industrial and distributive methods, because it means good business judgment, and more than that, it indicates a fine conception of public obligation on the part of men in business, a conception which is one of the inspiring things in our outlook upon the future of national development.

Cordially and sincerely yours,

Woodrow Wilson



Drawn by
The Ethridge Co., Chicago
Plated by
Mound City Engraving Co., St. Louis

Introducing the series of copy to Advertise Advertising, by the
Associated Advertising Clubs of the World (Headquarters, Indianapolis)



Pay As You Wish

The greatest jewelry offer of the age! Select one of the dazzling, gorgeous Lachnite Gems and get it for 10 days' free trial. Test it every way that you ever heard about. Put it alongside a real diamond. If you can tell the difference, send it back at our expense. If you decide to keep it, pay for it as you can afford—a few cents a day is enough. No red tape. No notes or mortgages—just a plain, open, and all-above-board proposition. **Your credit is good with the Great House of Lachman.** Send the coupon now—this very instant for our new catalog and illustrations of all the superb jewelry that you have to select from. Write now—immediately.

Set in Solid Gold

When you get this new catalog you will see handsome illustrations of the scores of solid gold settings in which the genuine Lachnites are mounted. You will see solitaires, belchers, French settings—rings of every kind and description. You will also see LaVallieres, bracelets, necklaces, scarf pins, cuff buttons—everything in the jewelry line. **All sent direct to you for a free trial for ten full days.** Pay for at the rate of only a few cents a day. Just put your name and address on the coupon now—this instant—and send to us for this book.

10 Days Free Trial

Yes, we want you to wear a genuine Lachnite Gem for ten full days before you decide to buy. We want you to be enthusiastic about the dazzling, gorgeous, scintillating marvel of the twentieth century. These exquisite jewels are cut by the world-renowned diamond cutters of Europe—their dazzling fire lasts forever. **Here at last is the perfect substitute for expensive diamonds.**

When you get your Lachnite, put it alongside of a real diamond. Put it to every test that you ever heard about. If you can tell it from a real diamond, send it back at our expense. If you decide to keep it, pay for it at the rate of only a few cents a day. Genuine Lachnites stand fire and acid tests and cut glass. They baffle experts. Only we know how many wealthy society women are wearing Lachnite Gems that their friends believe are diamonds.

Free Book Coupon

HAROLD LACHMAN CO.,
12 N. Michigan Ave., Dept. 3484 Chicago.

Gentlemen:—Please send me absolutely free and prepaid your new jewelry book and full particulars of your free trial easy payment plan. I assume no obligations of any kind.

Name.....

Address.....

Send the Coupon For New Jewelry Book

Put your name and address down in the free coupon and send to us at once for the new book of exquisite Lachnite Gems. Read the fascinating story of how at last Science has conquered Nature and has produced a glorious, radiant gem that has eclipsed the brilliancy of Nature's diamond. They cost 1-30 as much and wear forever. Do not delay a single instant. Put your name and address on the coupon now—get the free book immediately while this greatest of all jewelry offer lasts.

Harold Lachman Co. 12 N. Michigan Ave.
Dept. 3484, Chicago

FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

M A Y

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



PINCHED?

COPYRIGHT, 1916,
BY LENIE-JUDGE CO., NEW YORK

Judge

The Happy Medium

INTRODUCES SOME LADIES!

*These Five Pictures Will
Brighten Your Rooms and
Make Them a Cheerier
Place to Live in*

\$ 1.00

Black ink can't *describe* to you or even *attempt to show* you what the originals of these pictures are really like.

But you know JUDGE and that guarantees the taste and skill of their execution.

The pictures are 9x12 in full colors and mounted on a heavy double mat, and they sell for 25c apiece. \$1 brings *all five* with Judge's Art Print Catalogue.



FF-5-16

Judge,
Art Print Dept.,
225 Fifth Avenue,
New York City.

Enclosed is \$1. Please
send the five art prints
advertised in Film Fun to

.....Name

.....Address



"Steady Work."

By ENOCH BOLLES.



"If Their Wishes Came True."

By PAUL STAHR.



"Aren't You Coming Along?"

By JAMES MONTGOMERY FLAGG.



"All the Comforts of Home."

By PAUL STAHR.

Attach a check, money
order or dollar bill to the
coupon in the corner and
send it in today.

**Leslie-Judge Co.,
225 Fifth Ave.,
New York**



HERE'S HOW!

By JAMES MONTGOMERY FLAGG.

APR 27 1916

©C13259546

Film

Fun



Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President. Reuben P. Sleicher, Secretary. A. E. Rollauer, Treasurer. Grant Hamilton, Art Director. Elizabeth Sears, Editor.

225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 326—MAY, 1916

Subscription by the Year, \$1.00

EDITORIALS

According to Brisbane

"OUR GRANDFATHERS," said Editor Brisbane, while a guest at a motion picture dinner recently, "were lobsters, whose eyes stuck out on the end of a stick."

Of course, Mr. Brisbane knows more about his grandfather than the rest of us, and nobody is inclined to dispute his word about it. If he wishes to insist that he is a lobster, it is his own business.

But he goes further and says things about the rest of us.

"Nobody likes motion pictures but those who are stupid and not intelligent," he said.

Mr. Brisbane does not like motion pictures.

He admits that he is the only living man who has not seen Mary Pickford or Charlie Chaplin. Furthermore, he does not want to see them. He says he is growing old, and he must take care of himself from now on.

He says the only motion picture he ever saw was one given by William Randolph Hearst in his own home, and as Mr. Brisbane was a guest there and could not think of any excuse to get away, he was forced to remain and watch the picture.

Certainly one owes something to one's host.

Still, Mr. Brisbane could have shut his eyes.

The motion picture industry, as far as Mr. Brisbane is concerned, can now wash up and go home.

Its Relation to Humanity

ONE OF the secrets of the strong hold of the motion picture is its relation to humanity. The stage necessarily is a mystery. Few see the rehearsals. Its relation to life is largely false. Its very settings, however pretentious, are imitative.

The motion pictures, on the other hand, have a human element that appeals. Recently, at the Pennsylvania Station, a motion picture was being taken. One of the actors played a countryman, just arrived in town. He seemed full of amazement at the beauty and immensity of the place. He conversed with a

station employe, who thereby, to his great delight, became a part of the picture. The travelers crowded to get in the picture.

They were to be a part of it. It was real—it was human—it belonged to the audience, and they were a part of it. It was an event.

All over the cities these scenes are daily taking place. Shopkeepers are glad to loan their shops for the setting of a picture. The United States government last summer loaned twenty-five battleships for the making of a picture. Fifth Avenue residences are readily offered for the making of pictures in which social functions must be a part. There is no class of society that is not interested.

Even Hugo Münsterberg admits that he has become sufficiently interested to write articles explaining the scientific reason why people are interested in motion pictures and the psychology of them.

Anything that is real, that is truthful, that portrays human emotions as they actually exist appeals to everyone. This is the secret of the popularity of the motion pictures.

Motion Pictures in Club Work

THE motion picture industry [has attracted the attention of the biennial meeting of the General Federation of Women's Clubs, in session in New York City this month.

It is receiving earnest attention in art, literature and drama conferences. The club women are alive to the fact that the motion picture problem is present in every town and hamlet and that they can do much toward helping producers to present clean, interesting and instructive programs.

Not Awake

The scene showed the interior of a church. The minister was praying, while the congregation sat with bowed heads.

Willie, turning to his mother, said, "Gee, mother! has the minister gone to sleep, too?"

BESSIE LOVE



TRIANGLE-FINE ARTS

WHEN Bessie Love was first rehearsed in "The Flying Torpedo," the powers that be billed her as a necessary servant girl. But little Bess didn't do a thing but run away with the part. When she appeared for the first scene, with her braids and her five-cent straw sailor, the old jacket that she had bought right off the back of a Swedish dish washer, she literally made the part.

She didn't want to be an ordinary servant maid. Bessie Love couldn't be an ordinary comedy character if she wanted to. She invariably instills into it her famous wink, her sly

little smile, and her demure manner of blundering sincerity that is the funniest thing she does. Bessie doesn't strive much for effect; but watch her work in "The Flying Torpedo," especially this scene, in which she plays for time to keep the apothecary busy and give the author Emerson, who writes the thrilling love tales in which her soul delights, plenty of time to investigate the crook's den behind the apothecary shop. Note her ingratiating smile and winning dumbness, and remember our prophecy to the effect that Bessie Love is going to make her mark on the screens as the best comedienne of her day.



TRIANGLE-INCE

The famous Bessie Love wink, employed to cajole the old apothecary and keep him away from the inner room.



TRIANGLE-INCE

Douglas Fairbanks wrote this scenario to spite William Hart. You see how Bessie Love clings to him? It was so written.

A Clever Scheme

DOUGLAS FAIRBANKS, apart from being one of the best light comedians in America, is a very subtle chap. He used to be one of the few living white men who never had attempted to write a play, but now he has succumbed and written a scenario.

Fairbanks was watching the making of a Triangle-Ince film not long ago, in which Bessie Love played opposite William S. Hart. He decided that Bessie was about the cutest thing he had seen. He pleaded with Director Griffith to take her away from Director Ince and Bill Hart and let her play with him. But the celebrated producer shook his head.

Fairbanks evolved a grand scheme. He not only would get Miss Love away from Ince, but he would make Hart jealous by having her put her dainty arms about his neck. The latter part he had to be particularly careful about, because he is married and has two fine children of his own. So he wrote a scenario in which Bessie Love was the only person they could find to possibly fit the leading female character, in which he himself had to play the hero, and in which she should have to put her arms about his neck and plead with him to remain with her forever.

It is said that Will S. Hart has bitten all his nails down to the quick.

Her Specialty

"REMEMBER you are a Swede, you have just landed in the city from South Dakota, and you think John Emerson the greatest author in the world, because he writes the thrillers in which your soul delights. You are tickled to death because he has noticed you. Get this scene plumb full of fine Swedish frenzy. You've got to tell in action that the old inventor is dead, and tell it exactly as you think a blundering Swedish servant girl would do. Tell it so emphatically that the audience knows it."

This from Mack Sennett to Bessie Love, who was rehearsing a scene in "The Flying Torpedo."

"We don't need a servant in that part at all," objected one of the directors. "Seems to me we will clog the action. Cut out the servant part, why don't you, Mack?"

But Bessie Love had already jumped into the part with characteristic energy. She whirled up to the scene, clinched her fists, set her teeth and hissed,

"He bane yumped to hell, by yiminy!"

After that, there was nothing to do but stand back and let her go. It was entirely too good to be cut out of the picture, and so Bessie Love put enough corking good comedy in the picture to relieve its somber features and to make her the scream of the entire plot.



TRIANGLE-INCE

Bessie Love as a cowgirl. But cowgirls can wink as effectively as Swedish maids.



THANHouser-MUTUAL

LOUISE EMERALD BATES.

She is called "the girl with the million-dollar smile" and appears in Mutual comedies produced by the Thanhouser company and released as "Falstaff" pictures.



LUBIN

Old Hiram Applecore, on what the doctors claim is his death-bed, smells beans baking in the kitchen and demands some.

The Spilling of the Beans

SPARTAN fortitude is what you must have if you aspire to be a photoplay star. For example, put yourself in the place of Davy Don, the man in the Lubin comedies who makes millions laugh.

Davy Don's pet aversion is beans. Boston's favorite fruit looks about as appetizing to Mr. Don as a dish of nice cholera germs.

That may be the reason why Edward McKim, of the Lubin studios, wrote for the Davy Don comedy series a thrilling scenario, entitled "The Fatal Bean," in which the bean hater has the role of old Hiram Applecore. Given up by his doctors and with sorrowing family at his bedside, Hiram catches a faint odor of baking beans ascending from the kitchen.

As the last request of a dying man, he begs for a spoonful, and old Doc Beaser, saying that his patient is on the skids anyway, gives consent. After the first spoonful Hiram feels better, and each successive dose brings manifest improvement, until the fifteenth spoonful finds Hiram dressing for his mission of spreading among humanity the glad tidings that the long-sought panacea for all ills is beans.

In that one scene Davy Don had to eat a pint of baked beans. After it was taken, Director McKim ordered the customary retake. That made another pint. Keep in mind that all photoplay food is real food and is actually eaten, and you will realize that in a screen comedian's life there are moments when he wishes he wasn't.



A Blind Board

The scene on the screen showed the interior of a studio. The artist was painting a picture, using a model that could have stood a few more clothes.

"That woman hasn't much on," said a woman to her husband.

"I should say not," was the answer. "If it wasn't for the eyes of the artist, it would never have passed the board of censors."

"I'm Worth Seeing"

There isn't a day that passes in the week that the producing companies of the motion picture industry are not visited by people calling at their offices who believe that they are better than Mary Pickford, Marguerite Clark, Pauline Frederick, Marie Doro, Hazel Dawn. They don't only believe it in their own minds, but they insist upon telling all about it. Letters come by the thousands.

Despite the fact that the Paramount Pictures Corporation are not producers, but the distributing organization for Famous Players, Lasky, Morosco and Pallas Pictures, they receive numberless calls and thousands of letters from people who want to go into motion pictures, most of them, however, still calling the industry by its antiquated and much despised term, "the movies."

An excellent example of the letters received is the following, self-explanatory:

Lakewood, N. J., 29 Fifth Street,
February 28th, 1916.

Dear Sir—I want to go into the movies, not as most women want to, but as a scrubwoman, factory girl or any ugly old "hag" part that comes along. The parts that no one wants—that's the kind of work I want to do.

I am young, (21) twenty-one years of age, medium height, and, as my people quite frankly say, "pretty much of a fool to even want to go into movie work." I'm anything but handsome, and I can make myself extremely repulsive; generally, however, I'll pass with a push.

I've had quite a little experience in character work on the stage, and I know I can do the work.

When do you want to see me?

I'm worth seeing.

DOROTHY WEBER.

That was all, but it was the frankest of its kind ever received.



On and Off

The picture showed the interior of the dressing-room of a theater. One scene a woman was making up; another scene showed a man putting on a gray wig.

"That is a queer picture," remarked a man to his wife. "The woman is taking off years, and the man is putting them on."



LUBIN

Having recovered from what was thought to be a fatal illness, Hiram insists that beans are better than medicine any time.

Madge Kirby

A FAIRY godmother appeared to a fluffy-haired, adorable little bit of a girl one day about nine years ago and offered her two wishes.

"Choose a career on the stage or stay at home and ride around in your motor car," said the fairy godmother (who wasn't a fairy godmother at all, but a wise theatrical manager).

So little Madge Kirby chose playing on the stage to staying at home with parents who preferred to shower luxuries on her.

Since her debut the little actress has carried with her the good fortune bestowed upon her by the fairy godmother.

She played with Richard Carle, Lew Fields and Fred Walton before she dreamed of entering pictures, and when she did, it was through the golden gate of Biograph, which has led so many aspiring young artists to fame and name.

About four months ago, when the Vogue Company was organizing to produce a brand-new type of funny pictures for the Mutual, Madge Kirby was one of the first girls to be chosen.

She is most charming of all in torn frocks, tousled hair and in her bare feet or torn slippers, and so it is for just that sort of role that she is chosen most of all.

These are pictures of the adorable little leading lady in some of her most recent pictures. Rube Miller, the well-known actor-director, is seen playing with her.



VOGUE COMEDY

MADGE KIRBY AND RUBE MILLER.

There once was an innocent still, built up on the side of a hill;
By movies discovered, the place was uncovered,
And they are still making stills of the still.



KEYSTONE-TRIANGLE

When the day's work is over at the Keystone studios, Harry Gribbon and Chester Conklin wander out to the latter's bungalow and dispose themselves comfortably on cushions on the doorstep. It is all right for Chester, who is built on the low, rakish plan; but Gribbon was originally intended as a support for hop vines, and he finds it difficult to fold up his legs to fit the steps. However, a smiling Japanese valet is going to appear in the door in just a moment, bearing a tray on which repose two tall glasses of lemonade with a cherry and all the straws needed. Don't you rather envy Harry Gribbon and Chester Conklin?

She Got the Punch

By LOIS ZELLNER

In ev'ry publication giving motion picture news
 She read with great avidity the many interviews,
 Then heaved a sigh.
 The editors all claimed to want scenarios with "punch."
 "If other folks can write them," said she, "then I've a hunch
 That so can I!"

So she got a ream of paper and a spick and span machine
 And a book on "*How To Get the Punch in Pictures for the Screen*,"
 Then settled down.
 From early morn till late at night she worked without a rest;
 She kept it up for weeks and weeks—just did her level best
 To gain renown.

She tried her hand at drama and at tragic plots as well,
 Then turned her thoughts to comedies and wrote them for a spell.
 Alas! Alack!
 On stamps she spent a fortune, and for envelopes and such,
 Including pen and ink supplies, she spent almost as much;
But scripts came back!

At last the poor thing lost her grip. She's in a padded celi,
 With nothing but a punching bag, and doing fairly well.
 She's happy, too.
 For now she mutters all day long, while living in the past.
 She stands and hits the swinging bag—"I've got the punch at last!"
 This story's true.



FOR THE SCREEN-STRUCK GIRLS



FOX

VIRGINIA PEARSON.

"WHEW!" whistled Virginia Pearson. She dropped a bunch of letters and wiped a few dainty beads from her forehead. "I've been reading about four hundred letters from girls who want to break into the motion picture game. Tell me something: Are there any girls, middle-aged women or babies left in the universe who do not want to go into motion pictures?"

Nobody answered. Nobody knew. From reliable statistics, as made and compiled by experts, it would seem that there were none left.

"I have read the letters," went on Miss Pearson, who has made such a hit as a Fox star that she must pay the price of informing every screen-struck girl in the country how to get into motion pictures, "and I have looked at the photographs they have sent. They tell me about their weight, their height, their complexion, their religious belief, their financial difficulties, and even their love affairs."

"Well, they cannot all get in," consoled an auditor. "But who is to do the selecting?"



"Very few can get in," assented Miss Pearson ruefully. "It is impossible for the managers to answer all these letters. Hundreds of them cannot be answered at all. No big producer could stand such a strain on his courtesy. And the worst of it is that all of them go into detailed accounts and seem to expect that we can return an equally long letter. Lots of them want sympathy more than a job, anyway."

"Can you really judge anything from the photographs?" asked her auditor.

"Well, no," said Miss Pearson. "Sending a picture is not a proper way of getting into the pictures. A photograph of a girl, even though it be beautiful, and even though she lives up to her picture, carries no promise of success on the screen. Many really beautiful girls do not screen well. You see, the motion picture photograph is not retouched as the ordinary photo is. Your photographer can fix up your picture and smooth out all the weak points, until he has given you an artistic success—as a photograph. But in motion pictures, if you do not screen well, you might as well stay out. If you screen badly, there is no hope for you."

"For instance, I know a lovely little stage star who was greatly desired by a big producer for a picture. She was eager to go into screen work. Her directors worked for days making test pictures of her—but the verdict was hopeless. She simply would not screen. On the stage she is lovely and winsome. But the picture camera plays strange tricks sometimes. It accents in some cases, and it under-emphasizes in others. No amount of make-up can overcome these difficulties, for the reason that make-up shows to a pronounced degree on the screen. Dreadful, isn't it?" and Miss Pearson shuffled the bunch of letters in her hands with a nervous tension that indicated the strain she was under from reading them.

"Then there was a society woman who wanted to go into pictures. She had beauty, grace, money and refinement. But her eyes would not screen properly, and she had to abandon her ambition."

"Where would you advise girls to apply—at the Eastern or the Western studios?" she was asked.

"Of course, the largest companies are in California," said Miss Pearson slowly, "but there are just as good in New York and in Chicago. I would advise them to apply to the picture concerns nearest to their homes. No girl can hope to step into a leading role in her first picture. She must earn her success by hard work, for no matter how well her director may think of her, the final approval is made by the public. If they won't pay to see her, then she may as well retire from the screen."



"I wish you would save me the job of writing these endless letters and tell them how to get into the pictures."

"That's what we want," agreed her auditor.

"Learn where the nearest producer's studio is and arrange to see the man who hires the minor players. Try to get him to give you a chance to walk on in a picture in some of the small scenes. The manner in which you screen this will determine your future success. And here's another thing: If girls must write to men they do not know, I would advise them to be a bit more discreet in their confidences. Here are half a dozen letters, written to men in this concern, giving names and addresses and much more confidential information than any girl should tell a man she has never seen. Ambitious girls cannot afford to expose themselves to danger of having their confidence imposed upon. There is no danger of that in this firm, naturally, nor in any of the larger and reputable picture-producing firms; but in spite of the efforts of decent producers to make of this industry a clean and honest one, there are



bound to be some pitfalls, and ignorant girls from the smaller towns should know that it is never safe to write to strange men and confide all their heart throbs to them.

"Better read this last paragraph two or three times, ambitious ones. There is plenty of sound common sense in it and lots of home truths you ought to get by heart.

"Not that I would hinder any ambitious girl from going into screen work. I had to break in once myself. On the contrary, I would increase this ambition wherever it seems to have basis and justification. But what I am trying to do is to lessen some of the perils and disappointments that are to be found in this wonderfully big business that has grown up around the making of motion pictures. It isn't easy work, for instance. Don't you believe it. I have been on the stage, and I assure you that the work of picture making is much harder than stage work. It means steady, hard work, day in and day out, and no time for frivolities. We must be on the job early in the morning, and that means that we must be in bed early each night.

"And here's another thing. I wish I could make this so plain that no girl would forget it. Be careful about dealing with agents of whom you know nothing. Above all, never pay an agent a penny in advance for services he promises to render you. As a matter of fact, you do not need an employment agent or picture-booking office to get you a chance in pictures. All of the better class of picture houses have their own 'engagement man,' who hires the players for the small parts or the mobs for the big scenes. You can see these men without difficulty. If they have places open and need your type, they will give you an engagement. If they do not happen to need you, then you must wait until you find a director who does need your type.

"Usually the extras go from office to office each morning, waiting in the hope of being chosen. The path of the picture aspirant is not usually strewn with roses; but success is worth it, if you are worth it."

"Yes, ma'am," said her auditor meekly. "Of course, I have no present intention of seeking an engagement with the pictures, ma'am, but I appreciate your advice just the same, ma'am, and I'll pass it on."

"I believe you're kidding me," said Miss Pearson dubiously, "and all the time I was giving good advice to the girls who read your old paper."

"Deed and truly you were, lady," replied the auditor graciously, "and I'm going to tell them exactly as you told it to me."



A Family Turnout

Two Irishmen were watching a picture dealing with the East Side. A poor family was being dispossessed.

"And phot would yez call that?" remarked one.

"Faith," was the reply, "Oi'd call that a family turnout."



Some Dog!

It was in the usual drama of life in high society. The heroine appeared on the screen, followed by one of the extremely diminutive dogs that seem to be so popular now.

"Well," remarked a man in the audience, "there's the flea. Now, where's the dog?"



The Prettiest Girl

ONCE upon a time Doris Grey was a little Boston girl, just out of school and having a gay time at parties and receptions and dances and theaters.

Last November pretty Miss Grey danced holes in her silk stockings at the annual ball of the Boston Exhibitors. Edwin Thanhouseer watched her dance and decided that she was the prettiest girl at the ball.

He immediately offered her a motion picture career, and she has appeared in many comedies since.

Doris likes the comedy work. She tried one drama and elected to return to comedy.

FALSTAFF



DORIS GREY.



The Vanishing Drunk

"I always laugh," says a director, "when I think of a scene we were doing for the Edison Company in the days before the public was at all used to seeing motion picture scenes being acted on the street. This was also before the days of censorship, and we were doing a kidnapping picture on the streets of New York.

"While we were rehearsing our kidnapping scene, using a cab for the purpose, a policeman around the corner was arresting a drunk. He had rung for the patrol wagon and was calmly waiting for its appearance. A minute before the patrol wagon arrived, we began to take our scene, and the policeman, noticing some excitement, peered around the corner just in time to see a villainous-looking Italian seize a beautiful girl and drag her into the cab. Here was his chance to pull some big stuff; it was the opportunity of a lifetime for him to catch a black-hander redhanded.

"He let go of the drunk, jerked out his gun and ran to the scene of the crime. He seized the villainous Italian by the throat and pushed the pistol under his nose. The actor expostulated vehemently, and it took much explanation to convince the policeman that it was only a motion picture scene. The policeman was still trying to figure it out when he heard the clanging bell of the patrol wagon. He remembered the drunk and hastened back to the corner. The patrol wagon arrived, but the drunk had vanished, and there was nobody to arrest, and the whole thing ended in a wrangle between the officer and the men on the patrol wagon. I don't know what it cost the poor cop, but he certainly looked foolish for a while."



Director—That actor's work is often like a dentist's.

Friend—In what respects?

Director—It isn't always crowned with success.



AMERICAN BEAUTY-MUTUAL

BILLY VAN DUSEN'S FIANCEE.

The Festive One-Reeler

"NOBODY wants the one-reel comedy!" snorts the producer of the five-reel thrillers.

"They eat up the one-reel stuff!" announces the man who offers the one-reel.

But there's this to be said of the one-reeler. They must sell, or they wouldn't be made.

Observe the woman holding her ears while the fond lover sings. You know what she is thinking. Look at the surprise on the face of the man who opens the trunk and finds it full of men. Need a story there? If you have ever joined a frat, you know what the picture below means. And who but noble firemen slide down a pole?



THE TWIN-TRUNK MYSTERY.

CUB COMEDY



NESTOR-MUTUAL

A LEAP-YEAR TANGLE.



IMP COMEDY

SOME HEROES.



FALSTAFF COMEDY
FOOLISH, FAT FLORA.

A Few Concrete Examples

CONTINUING in the same strain, you can read the whole story in the pictures on this page. The man above is half fainting at the sight of so much real money, just as most of us would do.

The pretty girl in the upper right-hand corner is having trouble of her own with



NESTOR-MUTUAL
RAY GALLAGHER, IN "THE WRONG BIRD."

the famous old cookbook that has kept the domestic life of many a bride and groom from too deadly a monotone; and as for poor old Hungry Happy down in the corner, we ought to sympathize with any tramp who gets kicked out because he asks for a snack, but as a matter of fact we

laugh heartily at him, because we know it is all a joke.

Then there is the honest young snow shoveler in the lower corner, who wins his bride in spite of his wicked and wealthy rival. Who with a heart in his breast could fail to wipe away a laugh?



MUTUAL
HUNGRY HAPPY'S DOWNFALL.



FALSTAFF
THE SNOW SHOVELER'S SWEETHEART.



WORLD-EQUITABLE

ROBERT WARWICK,

Who gave a lecture on "Athletics" before a Young Men's Club, the members of which took him for James J. Corbett.

One on Warwick

FRANCES NELSON is considered one of the niftiest little raconteuses in the motion picture business, and when she settles down to tell a few reminiscences, everybody pulls up a chair and prepares to enjoy a happy half hour.

This is the story exactly as she tells it on Robert Warwick, World Film star, with whom she is co-starring in "Human Driftwood."

"It's entirely too good a joke to keep," she said, "and the funny part of it is that Bob gave a rattling good speech.

"He was down in North Carolina recently, filming a picture. I won't tell you the name of the place, but the first name of the town begins with Elizabeth. You've seen Mr. Warwick—off the screen, I mean—haven't you? Doesn't put on a bit of side, you know.

"The bunch who always wait around the station to see the train come in didn't lose a gesture when he arrived in the town. He noticed they seemed to whisper and point at him a lot, but he thought it was because a film actor generally excites some interest and comment, and let it go at that.

"Bob is an unsuspecting duck, you know.

"Next day a delegation of townsmen called on him. He received them courteously, as he always does. They hemmed and hawed a bit, and finally the spokesman came to the point.

"You see, Mr.—er—er—Warwick," began the speaker, "of course we realize that you are here sort of—er—er—incognito and all that sort of thing—er—er; but we thought perhaps you would break a rule and speak before our Young Men's Club at the next meeting. We would look upon it as a great honor, and every effort would be made to preserve your privacy and—er—er—all that sort of thing."

"Poor old Bob was sort of bewildered at all this. But, you



WORLD-EQUITABLE

FRANCES NELSON,

Co-star with Warwick, who was the first to catch onto the joke, and who considered it far too good to keep to herself.

know, he is a regular fellow and used to hold the middleweight amateur boxing championship of the big Olympic Sporting Club in San Francisco, so he saw nothing unusual in being asked to talk before an athletic club. He promised to be on hand and went to a lot of trouble to get up a good talk for them. He is a rattling good speaker when he puts his mind to it, you know.

"His affability delighted the delegation, and they at once arranged for the meeting. Sent a committee to escort him to the place and everything. They gave him a rousing reception, and every man in the audience remained to shake hands with him and tell him how glad they were to meet him.

"Appreciative lot down here," he murmured to the director, when they were driving back to the hotel after the speech. "Wonderful how the motion picture craze is taking hold of the public, isn't it? I never knew people would be so glad to see a motion picture actor off the screen. By George, that reception afterward really touched me!"

"Motion picture!" screamed the director, who could keep in no longer. "Say, old top, do you know who they think you are? They spotted you for James J. Corbett, and they think you are down here under an assumed name. They don't care a whoop for Robert Warwick, but they were tickled to death to get a chance to shake hands with the redoubtable Jim!"

"Picture to yourself, then, a tableau of Robert Warwick turning slowly but surely through the intermediate stages that lie between the colors of red, bright purple, green and a pasty yellow. And that's why good old Bob gets so peevish nowadays when anybody happens to mention athletics, lectures or champions.

"Now you'll never tell that, will you? Honestly, Bob would kill me dead if he thought I would tell it on him! But isn't it altogether too good to keep?" Indeed it is.

The Smart Set

By ELIZABETH ARNOLD



THE LITTLE man evidently knew his business. I could not at first make out what it was. He was the type who "hold down their jobs" in shabby derby hats and make vital connections with life by means of the volatile use of the tongue.

I watched, mystified, as he exchanged a heavy, confidential word with a distinguished young lady, and then turned to harangue the crowd in the grand-stand, grinding now and then on something that looked like a slender hand organ.

I knew, of course, that I was on the polo field, and consequently in smart society; but I did not grasp what was going on, until a native, risen to the eminent position of caddie boy, from whose corner of the fence I was looking on, enlightened me.

The people in the grand-stand were members of the Country Club, posing for private movies. The little man in the derby hat was the professional photographer from New York. The young woman was either a society girl who had taken on acting or an actress who had taken on society; it was plain that her weight with the little man was due to her friends, and in the grand-stand her profession reflected glory.

"Everybody in the cast is a millionaire or the son or daughter of one," the little caddie wound up, expectorating in an off-hand manner as he said it.

I looked on with fresh interest. Here, before my eyes, in bulk and unadulterated, was the elusive smart set! I felt a qualm of disappointment that they looked so much like other people. Of course, on second glance, there was a difference, a subtle something.

The little man, however, again claimed my attention. It was safe to suppose that his life would hold few such moments as this. He was ordering everyone around with the greatest relish, calling any of the young people he dared to by their first names, and yelling constantly at some expensive Norfolk or white flannels in the front row to get up or sit down, which they instantly did with wooden obedience.

Finally, after many violent directions, he shouted, "Now all of you register excitement. When I clap my hands, some of you sit down gradually. Keep your eye on the field. A man"—here he made an impressive gesture toward the polo grounds—"has fell off his horse!"

And the millionaires and those poor souls who were only the sons and daughters of millionaires sat down in lumps, with stiff jerks, their eyes glued glassily on the field, as serious and awestruck by this new sensation as newsboys at a Thanksgiving dinner.

Could We Live Without Cooks, Men? No!

MISS ETHEL FLEMING points out that she has left the bush leagues in the cooking contest and is right in the big-league bunch of cooks. This is since she has become an expert on cheese soufflé and cream puffs. It is very well known that no rank amateur can compete in either of these classes. Anybody with a light touch can make pie crust, but it takes brains to make a cheese soufflé; and as for a cream puff—well, here is what Miss Fleming says:



"There isn't a cook in the world but has yearned to make nice, light, puffy cream puffs," she says. "You know—the kind that will puff out and leave plenty of room for the whipped-cream filling. Well, I know the secret. I can make them so light and creamy that they fairly melt in your mouth. And my cheese soufflé is our regular Sunday night supper dish.

"I have discovered that it takes as much care and planning and thought to make good things to eat as it does to make a beautiful gown or a famous picture. And the good things to eat are appreciated when the picture or the gown would not bring a second look. When I have learned how to make a rhubarb pie that will not boil over and run all the juice down into the bottom of the pie pan and make the pie stick, I will ask for my diploma."

It is all right enough to be a good cook, but Miss Fleming has a funny little way of selecting her dinner menu about five in the afternoon, when everybody at the studio is beginning to be tired and hungry. She creates appetites with her judicious choice of soups, broils, entrees and desserts that drive her hearers to a culinary madness—especially those who are to be busy until after six.

Miss Fleming's culinary art is not confined to dainties. She can broil a steak that would tempt an anchorite and

make coffee in an old tomato can on camping trips that any dyspeptic could drink and be happy. We won't mention her fried potatoes, for she is already overwhelmed with invitations to these camping trips, where her cooking talent makes the day joyful for every guest.

But some time, if you can coax Miss Fleming to invite you to her home, inveigle her out into the kitchen and ask her to toss up one of her famous omelets for you—with asparagus tips laid gently right in the center of the creamy, foamy egg mixture. Eat it with a bit of her crisp toast and a cup of her famous coffee—man, you'll ask no more of Fate.



It is always proper for a movie actress to cast shadows, but they should refrain from casting reflections.



Ethel Fleming says she's glad it's leap year and she hopes every sensible girl will take advantage of it. Ethel says she's not sensible.





UNITY

The charmingly appealing smile of Ruth Blair. She is thanking him for the flowers.



LUBIN

Patsey De Forest's winsome smile has a hint of seriousness in it, although she is a comedienne.



PALLAS

Florence Rockwell registered when she was discovered sneaking a retiring



MOFFETT

June Keith's joyously eager smile. She is swiping a friend with a snowball.



FAMOUS PLAYERS

Winsome Marguerite Clark, Princeton's favorite, was in the studio. But—where on earth



EALBOA

Here's one of those inscrutable smiles. Yours truly, Corenne Grant.



VOGUE-MUTUAL

"Hello, there!" says the friendly smile of Priscilla Dean. It radiates good fellowship.

Smile,

ALL THE world loves a smile. Under close inspection. They are drawn to the inscrutable smile of Corenne Grant, of Florence Rockwell, having the red-headed boy with the slide downhill. Pick out the girl who smiled. The Princeton bunch picked Margie reciprocated by telling her it was her favorite college. A poor thing! when some other screen star and tells her of her favorites, can they? Now,



is wholesome, hearty smile
g an old-fashioned slide on
llside.



KALEM

There may be a Teare in her
name, but not in the smile as
smiled by Ethel Teare.



UNDERWOOD

Here's dignity in a smile. Eleanor Wood-
ruff's smile. But gayety, too,
n'est-ce pas?



the smile of content, after a hard day's work at the
she dig up grandma's nightie?



WHITE

"Just dropped down to rest a minute," says this
demure Alma Houlon smile.

Green Star!

e, and here are twelve for your
all there, from the mysterious,
grant to the "Hey, fellers!" grin
he time of her life on the sled
own eyes lent her for just one
e smile you like the best and
or your favorite on the screen.
ut Marguerite Clark, and little
g them that Princeton always
what will Marguerite do now,
college chooses her for their
ut it? They cannot all be her
together, everybody—SMILE!



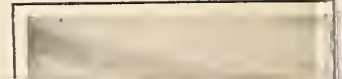
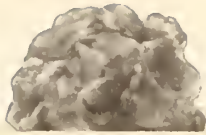
WITZEL

A coy smile—yet sweet and satisfying.
As ordered, Gretchen Hartwell.



VITAGRAPH

Mary Anderson offers a wee bit of an inquir-
ing smile. Sort of.



Yours truly, Corenne Grant.

good fellowship.

favorites, can they: now,



UNITY

The charmingly appealing smile of Ruth Blair. She is thanking him for the flowers.



LUBIN

Patsey De Forest's winsome smile has a hint of seriousness in it, although she is a comedienne.



PALLAS

Florence Rockwell registered this wholesome, hearty smile when she was discovered sneaking an old-fashioned slide on a retiring hillside.



KALEM

There may be a Teare in her name, but not in the smile as smiled by Ethel Teare.



UNDERWOOD

Here's dignity in a smile. Eleanor Woodruff's smile. But gayety, too, n'est-ce pas?



MOFFETT

June Keith's joyously eager smile. She is swiping a friend with a snowball.



FAMOUS PLAYERS

Winsome Marguerite Clark, Princeton's favorite, with the smile of content, after a hard day's work at the studio. But—where on earth did she dig up grandma's nightie?



WHITE

"Just dropped down to rest a minute," says this demure Alma Houlton smile.



EALBOA

Here's one of those inscrutable smiles. Yours truly, Corene Grant.



VOGUE-MUTUAL

"Hello, there!" says the friendly smile of Priscilla Dean. It radiates good fellowship.

Smile, Screen Star!

ALL THE world loves a smile, and here are twelve for your inspection. They are all there, from the mysterious, inscrutable smile of Corene Grant to the "Hey, fellers!" grin of Florence Rockwell, having the time of her life on the sled the red-headed boy with the brown eyes lent her for just one slide downhill. Pick out the smile you like the best and choose the girl who smiled it for your favorite on the screen. The Princeton bunch picked out Marguerite Clark, and little Margie reciprocated by telling them that Princeton always was her favorite college. And what will Marguerite do now, poor thing! when some other college chooses her for their screen star and tells her about it? They cannot all be her favorites, can they? Now, altogether, everybody—SMILE!



WITZEL

A coy smile—yet sweet and satisfying. As ordered, Gretchen Hartwell.



VITAGRAPH

Mary Anderson offers a wee bit of an inquiring smile. Sort of.

THE NAGASAKI DOLL; or, GALE HENRY'S REVENGE



UNIVERSAL

GALE HENRY,
The joker comedienne.

"WAIT just a minute, won't you?" said Gale Henry cheerfully. "I must get this wad of hair fixed before I can begin to talk to anybody. With this make-up on, I would never in the world be able to talk sensibly. Funny how your clothes affect you, isn't it?"

Miss Henry, with her hair twisted in a tight knob and the foolish bangs stringing down on her forehead, paused in her coiffure building and began to search madly about behind chairs and under tables.

"Now, where on earth did that Nagasaki doll get to?" she muttered fiercely. "I declare, sometimes I believe that creature is half human. It can hide itself in

the queerest places. I put it right in plain sight on my dressing table, and when I get back from a scene, it is gone. Anybody seen my Nagasaki doll?"

Someone unearthed it from a high 1916-model shoe that was reposing neatly in a closet, and Miss Henry gazed at it balefully.

"What did I tell you?" she demanded of the atmosphere in general. "That creature just loves to baffle me by hiding. Will somebody please tell me how a doll could get into a shoe?"

Nobody seemed to be able to explain it, so she snatched up the quaint little Jap doll and held him out for inspection. She explained that she loved him because he had such a grotesque expression.

"Trouble is with most comedienness," she said, "that they try to force their fun. If they do decide to sacrifice beauty to grotesqueness, they don such queer make-ups that they repulse rather than attract a laugh. Come on, now, everybody knock! Let's knock everybody we know!"

Miss Henry settled herself comfortably before her dressing table with one of the grins for which she is noted, and her audience laughed at her antics and her remarks.

"And when you are in the funny business, everybody expects you to be on exhibition all the time," she mourned. "Everywhere I go, my friends stand around and gaze at me expectantly and beg me to do something funny. And it is hard enough to be funny all day long for your bread and butter, without keeping it up for recreation."

She was piling up strand after strand of hair and thrusting in hairpins where they would do the most good. Rapidly the figure at the dressing table was changing from a funnily scowling, comedy-gowned person into a dignified, well-groomed and capable young woman, who looked you straight in the eye and wanted to know just what she should say for publication.

"This Jap doll, now," she began; "I love that doll. Even when I was a small kiddy in short skirts, and the other children were proudly playing with the dolls that could talk and sing and had beautiful

blue eyes and real hair, I loved the odd variety of dolls. My best friend was an old rag doll, painted and with black shoe buttons for eyes. She had the most comical expression you ever saw—entirely handmade—and I always turned to old Arabella for comfort when the sins of my childhood overtook me and I had had a difference of opinion with my elders concerning childish matters. I think of her yet, sometimes. When I am rehearsing, her face comes back to me, and I endeavor to simulate it.

"Best study I ever had was from a little orang-outang—I called him Bambino. He did funny things quite unconsciously, and I often spent hours in watching him play about the room or the yard. I have used him in some of my pictures. I try to be unconsciously comical as Bambino is. If I spend time before my mirror, it is not because I am admiring myself—not at all. I am practicing my funny faces."

Nagasaki suddenly drew himself into the spotlight by falling from the corner of the dresser where Miss Henry had propped him up with a hairbrush. He lay sprawled on the floor, with one foot sticking up and his funny little Jap face turned over his shoulder with a complacent air that seemed to say,

"Clever fall, that, wasn't it?"

The maid stooped to pick him up, but Gale Henry stopped her with an exclamation.

"Don't pick him up, Marie—leave him alone. Did you ever in all your life see anything so absolutely absurd as that expression? Let me see if I can get it."

And in a jiffy Miss Henry fell out of a chair with such an excellent imitation of the little Jap doll's ludicrous expression that everybody in the room chuckled joyfully. Even the doll recognized the fidelity of the imitation. Believe it or not, it rolled its black, beady eyes up at its mistress and turned over on its face in despair.

"See that?" pointed out Miss Henry. "And you try to tell me that doll isn't half human!"





"It was the jar of your fall that did that, Miss Henry," interpolated the maid apologetically. "You are always saying that doll is alive. And, honest, you say it so much, and he does look so intelligent, that it almost scares me to pick him up when you are not here."

"Tell me!" grumbled Miss

Henry, as she rose from the floor and proceeded to rapidly don a smart street gown. "Why, I get more corking good expressions from that Nagasaki doll than any model I ever had. I work him too hard. That's why he tries to hide out on me. What did you do with him, Marie?"

"I put him right there on the couch," said Marie, getting out the hat that went with the street gown. "I guess that cushion must have fallen over on him."

"See there?" said Miss Henry triumphantly. "He



JOKER

A strategic movement, as Gale Henry understands it, in "It Nearly Happened."



JOKER

One of the best things she does. Looking coy in "It Nearly Happened."

deliberately crawled under that cushion to escape going home with me.

"I'll tell you about this comedy thing," resumed Miss Henry, when the studio work was over and she was ready for the trip home. "The general idea of comedy for women is divided in two parts: either you are an artless little ingenue, funny because you are young and blithe, or you are of the sour old maid type, with outlandish clothes and brusque movements—always crazy to find a husband. I have some serious views on comedy work. Some time I am going to try them out."

"Along what lines, Miss Henry?" she was asked.

"I remember something Felix Adler said once, in an address to some dramatic students," went on Miss Henry. "He urged them to remember that, while the public would accept second best or even third best, it would always appreciate first-class work. I believe that holds good on the screens as

well as on the stage. For instance, did it ever occur to you that there is a fine field for good satire in the screen work?"

"But are there any good women satirists?" someone murmured gently.

"There's going to be one good one, if my ambitions and my plans work out all right," said Miss Henry decidedly. "There's a field for good comedy work for women, if they would only wake up to it."

These comedienues invariably have a strong undercurrent of seriousness beneath the comedy feeling. Miss Henry is no exception to the rule. For an hour she discussed her plans for the future and the things she hoped to accomplish. If she succeeds, it will mean the beginning of a new era for women in screen comedy, for an assured success means plenty of imitators.



JOKER

Gale Henry is an unexpected maid of honor at a wedding in "Love Laughs at Law."

FILM FUN MOTION PICTURES.

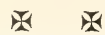


The fall and rise of Humpty Dumpty that was no fault of his.

No Chaser

Sunday-school teacher—Can any boy tell me what comes after the Acts?

Tommie—The pictures used to, but now they are the whole show.



Age Will Tell

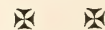
Kriss—Does Miss Film keep herself up-to-date?

Kross—Yes; in everything but her age.

Drives Tandem

Click—Did the movie actor get hitched up?

Clack—Yes; his wife is handling the reins and driving him to distraction.



Poor Values

Cobb—Did Kriss try to obtain a position as a movie actor?

Webb—Yes; and now he is casting reflections upon all the concerns, because they didn't try to screen his faults.



LASKY

Victor Moore, as the impudent mechanic, improvises a lorgnette that does very effective work in its way.

"The Race," Victor Moore's Latest Success

IT HAS to do with the adventures of Jimmy Grayson, the frivolous son of a wealthy automobile manufacturer.

Jimmy loses ten thousand dollars in gambling and is disowned by his stern father. While standing in the street, wondering what he should do next, he is run into by an automobile owned by a wealthy old woman and driven by a pretty, feminine chauffeur. The owner of the car secures Jimmy employment as mechanic in a garage, and since he has no money, the attractive young "chauffeureess" takes him to her father at their home.

Mr. Van Dyke is a clerk in Grayson's office, and to obtain money to make models of a new carbureter he has invented, has stolen nine thousand dollars from the firm. Grace, his daughter, working as a chauffeur, is ignorant of this theft, until it is finally discovered, and he is forced to confess to her. Van Dyke has perfected the carbureter and has offered it for sale, but is unable to secure the money immediately.

Grayson, to advertise his car, plans a transcontinental trip. The regular driver having been taken ill, Jimmy is appointed substitute. The rival firm, learning of this, also fits up a car for a similar trip, and Grace, hoping to secure sufficient money to keep her father out of jail, is allowed to drive it. So Jimmy and Grace, each unknown to the other, start on their long, transcontinental flight. Garages are burned and obstacles



LASKY

"Don't argue with me. I'll liberate you when you pay that fine." From "The Race."

of every description placed in the way. Finally the Grayson agents send Grace over the wrong road, and her car plunges over a bank. There she is found by Jimmy, and the reason of her making the trip is explained. Jimmy decides that he, instead of Grace's father, should go to jail, and deliberately breaks his car. Grace tows Jimmy's car through cheering crowds in front of the New York City Hall.

As Jimmy steps out of the machine, he is arrested for the gambling debt, while the triumphant rival hands Grace a check for the ten thousand dollars. Grace then goes to a hotel room, where she receives a telegram from her father, stating that he has received twenty-five thousand dollars as advance royalty on the carbureter.

Grace hastens to the jail and turns the ten thousand over to Jimmy. Jimmy's arms reach to her through iron bars, and the jailer discreetly turns his back.



A Margin

A wedding was being screened. A poor man was supposed to be marrying a rich woman.

Mrs. Lanigan, turning to her husband, said, "That woman is wise to invest her money in the bonds of matrimony."

"That may be," was the rejoinder; "but Oi think she will find him to be false security."



Nerve-racking

Tipp—A picture actress must have lots of nerve.

Topp—Yes; we never see one afraid of her own shadow.



LASKY

Victor Moore, in "The Race," keeps to schedule time by having luncheons, shaves and interviews all at the same time.



106-32

FAMOUS PLAYERS

"Hm!" said John Barrymore. "Looks as if the motion picture business was going to the dogs. But it's all right, bo. You can't help being in the profesh, can you?" So Barrymore and the dog became very good friends while rehearsing for the Famous Players-Paramount picture, "The Lost Bridegroom." The dog seems to be enjoying the picture a trifle more than Mr. Barrymore.

Barbara Freitchie in the Movies

By C. M. BALDWIN

UP THE street came the supers' tread,
The hard-faced director stalking ahead.
Under his slouched hat, left and right,
He scowl'd; the movie star shook with fright.
"Halt!" The dust-brown ranks stood fast.
"Fire!" Out-blazed the director's blast.
Down came the window, pane and sash;
Rent was the banner, with seam and sash.

Quick as it fell from the broken staff,
The movie star snatched the silken scarf.
She leaned far out on the window sill,
And the director shouted, "How's that, Bill?"
"Shoot, if you will, that old gray head,
But be sure you're in the film," he said.
A shade of harshness, a burst of flame
Over the face of the director came.
The harsher nature within him stirred;
The pesky film had gone and blurred.
"We must do it over, you old boneheads!
It's in a fog. March on!" he said.

All day long through the property street
Sounded the tread of the supers' feet.
All day long that director bossed
And urged not a minute's time be lost.
Ever his sharp voice rose and fell,
As he mentioned warm places with a brimstony smell.
When at last came the sunset light,
The scenario man said the film was right.
As the star moved on, she shed a tear,
For she had been hurt by the director's sneer.
And chilly the stars above looked down,
As the movie star left Fredericktown.





TRIANGLE-KEYSTONE

In "A Bathhouse Blunder," Blanche Payson is the wife selected by his parents for their beloved son (Joseph Belmont), but son seems a bit wary of his husky fiancée.

Farnum on Preparedness

"Speaking of cooks," says William Farnum, who has been rehearsing the William Fox photoplay, "Battle of Hearts," "I don't take any chances with dilettante cooklets. I want the professionals. My palate is trained to good food, well cooked. I am not particular about strawberries in December; but when I have 'em served in a shortcake in May, I want the shortcake right on the job."

Mr. Farnum delivered his ultimatum with feeling. His director had just informed him that when they trekked out to get some exteriors on Santa Cruz Island, which is about forty miles from the California mainland, they would be expected to sort of rough it on the food question.

"We will have to live in tents, and you might as well make up your mind to plain food for a while," announced the director.

"What kind of a commissary will be furnished?" inquired Mr. Farnum anxiously. "I'm a trifle particular about my meals. I like 'em regular, and I like 'em done right. I don't seem to hanker after the hit-or-miss variety of cooks."

"Fear not, little one," said the commissary manager cheerily. "I'm going to be right there myself. If the cooks fall down, I'll wield the frying pan myself. Give me a good fire, plenty of time, and I can turn out a meal that will make strong men give thanks."

Farnum said nothing. He merely disappeared. Within an hour he unloaded two sedate Chinamen, who immediately disappeared within the cook tent and began to manipulate kitchen tools with a practiced hand.

"I'm taking no chances," insisted Farnum. "Not a cooking-school class in mine. I have eaten food prepared by actor-cooks before. These gents know exactly what to do with raw material, and I'm strong for preparedness—me!"

What's Your Lucky Number?

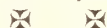
"What can I say in two minutes," protested Mme. Kalich, the Fox star, "unless I tell you about my pet superstitions? But it would not be lucky for me to give you just two minutes—it must be eight."

"Why eight?" asked the Two-minute Man.

"Because eight is my lucky number," said Mme. Kalich. "You see, eight has always meant success for me. I invariably begin any new undertaking on the eighth day of the month or a date that contains the figure eight. It was the first number I made when I was a small child."

"Then tell us why eight is your lucky number," insisted the Two-minute Man.

"How should I know?" said Mme. Kalich. "It just is, and that is all I know about it. Everybody has a lucky number, you know, if they can only discover it. I did not discover mine until eight years ago, and since then I have been most happy. Go now and discover for yourself your lucky number."



A Live Reeler

Kriss—We had a regular movie at our house last night.

Kross—How was that?

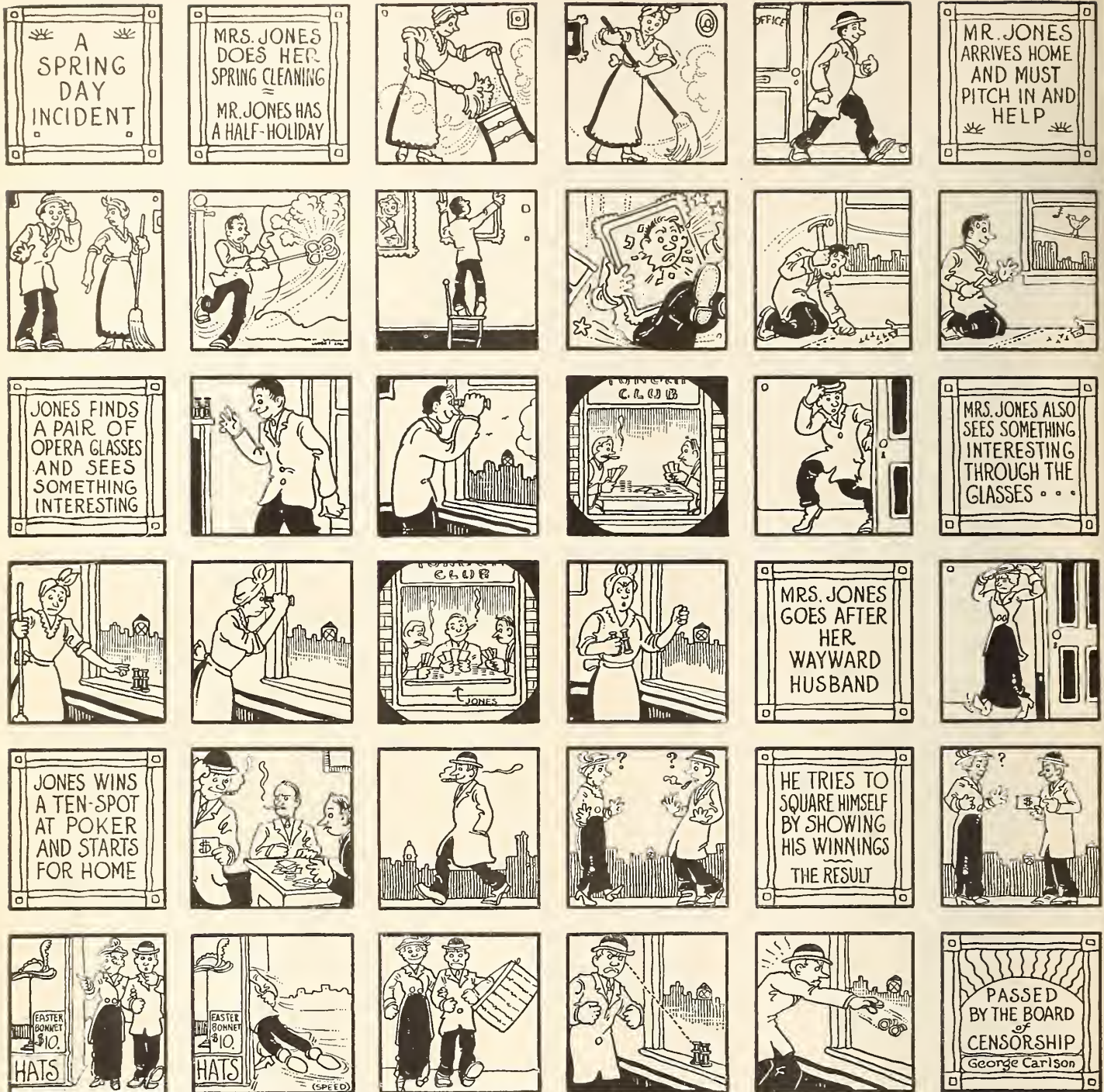
Kriss—The cook got tipsy, created a scene, registered defiance when I tried to direct her movements, and then she went reeling out of the house.



TRIANGLE-KEYSTONE

Miss Blanche Payson was a policewoman in the Zone at the Panama-Pacific Exposition before she was engaged by a Keystone director to play with William Collier. In this scene from "Wife and Auto Trouble," she is carrying her recalcitrant spouse to his morning bath.

FILM FUN MOTION PICTURES



A Spring day incident : or, easy come, easy go.

His Last Nickel

"It will take me just two minutes to tell you the most foolish purchase I ever heard of," said Claire Whitney. "It was a woman who did it, too. The family was poor as Job's turkey and reached the point when there was but a nickel in the house. The husband had heard of a job six miles distant. Instead of taking the nickel for the ride, as most men would, he felt sorry for his wife and gave her the money.

"Go to your mother's for the day," he urged. "She will give you your dinner."

"He walked the six miles and back, having secured the job. First thing he did was to ask his wife if she had had anything to eat.

"Well," she said, "I didn't go to mother's. I started, but I saw a peddler on the corner, who was selling goldfish for a nickel apiece, and I bought a goldfish instead!"

✕ ✕

Director—Have you any objections to kissing six girls in one scene?

Actor—Of course not! Can we start rehearsing at once?



PATHE

Little Mary Sunshine has to undergo a series of baths before the grime of her home is washed off; but she doesn't care. She likes baths.

"Little Mary Sunshine"

LITTLE MARY SUNSHINE" is one of those "once-upon-a-time" butterflies through whose gauzy wings we see life in rare and delightful tints. Five reels isn't a bit too long for "Little Mary," who, thank heaven! doesn't realize the charm of her plump little self. Her utter unconsciousness of herself is a revelation in art, particularly in one so young, and points encouragingly to a brilliant stage career. Director Henry King, who plays a lead in the picture, deserves notice for his clever handling of the child and his delicate, knowing touch on a play that was woven of Fancy's woof.

Marguerite Nichols, who plays Sylvia Sanford, Bob's sweetheart, is an ingenue of convincing appeal. She possesses that elusive quality known as charm, and fits splendidly in a picture as wholesome as this. Andrew Arbuckle does the "leave-it-to-dad" stuff happily, and Mollie McConnell, as Sylvia's mother, shows the ease and refinement that have characterized her work from the beginning. And we mustn't forget the bear—a really, truly bruin, who seemed to think the whole thing a great lark and acted accordingly. We suspect him of knowing a great deal more than he's willing to admit, for there were times—we could vouch for it—he winked his eye as who would say, "Oh, the cleverness of me!"

The play starts in a cheerless, hope-forsaken room in a tenement in the slums. Little Mary seems to have been deprived of that joy of life most kids are heir to, and is rather a sorry spectacle. Her mother has a weak heart and her father a strong temper. Father comes home drunk, frightens mother, whose heart stops for all time, and then runs off, leaving little Mary all alone. Some neighbor tells Mary that "Mother's in Heaven," and the kid starts out to hunt her up. She gets tired after walking a long way, creeps into a standing automobile and pulls the rug over her. There she is found by Bob Daley, who, having celebrated with "the

boys" and been turned down by his fiancée therefore, is returning home more sober each minute. Bob's parents take and care for the tyke, who, after a couple of baths, something to eat and a romp in the garden, displays such an inclination to agree with life that she is promptly named "Little Mary Sunshine." She has the wonderfulest dream about a bear and works with Bob's dad to bring about a reconciliation between Bob and his best beloved.

✕ ✕

More Comfort in Tears?

"I know my sex, and it always finds more comfort in tears than in laughter."

The Two-minute Man looked at Enid Markey in amazement.

"You don't mean——" he began.

"Exactly," returned Miss Markey. "If your role does not fairly possess you, the audience cannot be moved. That is why I am eager for dramatic parts, and that is why I refuse to essay comedy. I like tears—and pathos—and sadness. All women do."

"How about the men?" asked the Two-minute Man. "They are keen on comedy."

"Oh—the men!" said Miss Markey, with a shrug of her shapely shoulders.

Which ended the story.

✕ ✕

Writer—I have just found a germ for a plot to use in a scenario.

Wife—I bet you will never inoculate any of the editors with it.



PATHE

"Peek-a-boo!" calls Mary Sunshine to Bob Daley, and has as much fun in rehearsals as if it wasn't work.



PATHE

This is a really, truly bear that Marie Osborne, leading lady in "Little Mary Sunshine," romps about with. And she wasn't a bit afraid of it.



"WHAT'S this big convention full of women that's going on in town right now?" asked the Film Fan's Friend. "Say, up around the Seventh Armory, it fairly boils with women. Good lookers, too. Good dressers. What is it—an other suffrage convention?"

"It is not," commented the Film Fan placidly. "It's the General Federation of Women's Clubs."

"Where in thunder are they all from?" queried the Friend. "Looks to me like there might be two or three thousand of 'em milling around."

"Call it twenty thousand, and you may be near right," said the Fan. "Those women come from every State in the Union, and they come nearer to being the strongest influence toward decency and reform than any other organization in this country, bar none."

"That's strong talk," demurred the Friend. "Did you read what that colored man said in a speech down in Virginia not long ago? He said, 'The men has got so, the women has stepped in and says, 'We is going to run the world awhile.''"

"Well, they couldn't do much worse than the men have done, could they?" said the Fan. "The colored man said an earful that time. But don't get gay about these club women, Friend. I remember at the St. Paul biennial, a good many years ago, when the pure food bill was being considered in Washington, hearing Sarah Platt Decker, the best old club scout that ever led any reform movement, come out on the platform and say sadly, 'Ladies, the pure food bill has been tabled. Now I want every woman here to go out and get busy with the telegraph lines. Wire your congressman and your senator and your governor and your men folks and get them all busy on the wire. We'll see if women have any real influence.'

"Say, Friend, Beveridge and a few other chaps were sitting around a desk, when another senator comes along and wants to know what about all these little slips of yellow paper that had been floating in to every senator and congressman about the pure food bill. They came so fast that desks were covered. The first few hundred went into waste baskets, but the last few thousand came so steadily and so determinedly that those wise-aces roused out that little old bill from off the legal parlor table and began to pay it serious attention. In a word—THEY WERE AFRAID OF THE WOMEN!"

"There's no woman I'm afraid of," insisted the Friend.

"Not a one," agreed the Fan calmly, "except the teacher of your boyhood days, your mother and your wife. Every man is deathly afraid of all three."

"Well, what's all this club convention got to do with motion pictures?" demanded the Friend, anxious to change the subject.

"Now we are getting down to brass tacks," said the Fan. "They've got everything to do with motion pictures. Months before this biennial, club women began writing in to the Local Biennial Board, asking if something could not be done to bring

the subject of motion pictures before the attention of the convention. We got 'em by the score. FILM FUN has always stood for the best programs, especially for the children and the young people. It has been against the crude, the coarse and the vulgar from the start. It always will be. And it was right in line with the club women who wrote in and asked what could be done with the exhibitors who persisted in showing cheap, vulgar, flashy pictures, especially in the smaller towns and villages, where the people seemed to have no choice."

"These women wouldn't buy bad butter merely because the grocer offered it for sale," grunted the Friend. "They don't have to go to see bad pictures, do they?"

"There's the point," agreed the Fan. "They don't. And they can band together and demand better films for the small towns, better and more films for the children, and a more wholesome grade of instructive pictures for everybody. But the club women could not seem to get together with the exhibitor and the manufacturer. Some of them condemned motion pictures wholesale.

"FILM FUN saw the opportunity in this big convention meeting here. There would never be such an opportunity for the motion picture men and the club women to get together and thrash out the differences and arrive at a clear understanding. The motion picture men, as a rule, are as anxious to produce good programs as the women are to have them.

"What then?" inquired the Friend.

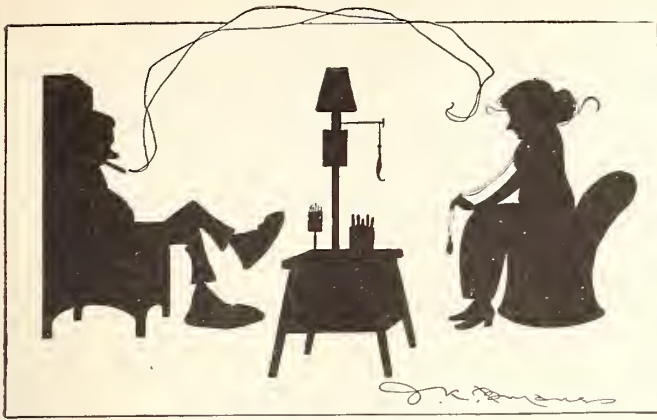
"We went to the Motion Picture Board of Trade of America. They were more than glad to cater to the club women. They recognized the influence, all right. And they did more than come half way. They made it possible for these club women to have the best programs shown; they asked their opinion of programs; they were ready to talk at any conference; they kept a picture machine at the armory all day long, ready to show any film that might be asked for; they routed out all the good children's films, all the educational films, all the best feature films, the keenest comedy pictures; they worked like troopers for the entertainment and instruction of these club women."

"Great!" said the Friend. "Say, these club women ought to be able to take back some good ideas on motion pictures to their own States, hey?"

"Surely," said the Fan. "That's what we have been trying to do. They have appreciated it. When Mr. Rothapfel offered to open the new Rialto for their entertainment, any morning that might be convenient, every club woman who could possibly cut a conference was there. Many of them are from small towns where the biggest film features cannot go. They have enjoyed this brief glimpse into the better class of films. They have met with the producers and the manufacturers and learned something of the difficulties of the production of pictures. They have swept away all the clouds of weakly sentiment and muddled verbiage and realize their share of the work of getting over the good pictures. They have learned that the influence of the club woman with the exhibitors of her town is as potent, when rightly used, as her influence with any other civic problem. The motion picture people and the club women have both learned something of the real dignity of this new industry and of its possibilities in the future. And FILM FUN is glad that it has insistently stood for the best in motion pictures right from the first."

"I guess you're right," said the Friend.

"I know I'm right," said the Film Fan. "And here it's been almost twenty-four hours since I have seen a good picture. Let's go find one."



IN THE SAME PLACE.

Martha—I hear the bustle is coming back again.
Mark—Well, isn't that where it always was?

Modern Methods

"Hear about Si's barn burning?"

"Yes. Must o' been a sight o' loss, seeing it wa'n't insured."

"Oh, Si came out pretty well. The motion pictures of the fire more than paid for the loss."



Hard Times

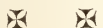
Knack—I understand that the camera man is in very hard luck?

Knack—Yes; he has a reel of debts, and he has to keep grinding away to pay them off.



It Is, Indeed!

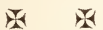
Two Irishmen were watching some "rough house" comedy. Said one, "Wouldn't yez think thot all that rough stuff would be a great wear and tear on the screen?"



Another One!

Cobb—I suppose your boy will grow up to be a President.

Webb—No; he can't seem to keep his feet quiet, so I think he will be another Charlie Chaplin.



Heard in a Studio

Friend—Did you have to let Gray go?

Director—Yes; that dunce couldn't even register a kick

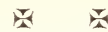
The Retort Courteous

The famous director had an appointment to join his company at a beach location, and, being late, he was breaking various speed limits to get there, when his engine suddenly went back on him.

The usual idiot with the propensity for asking foolish questions came along and surveyed the picture composed of a pair of legs projecting from under the machine, with tools and engine parts profusely scattered over the immediate landscape.

"What's the matter?" he asked. "Had an accident?"

"Oh, no!" came in muffled but sarcastic tones from beneath the car. "I'm merely taking it apart to see what makes it tick!"



Old Enough

The picture showed a little boy saying his prayers at the knee of his grandfather. Little Willie asked his mother what the boy was doing.

"Why, he is asking the Lord to guard his grandfather from all harm," was the reply.

"Gee!" said Willie. "Isn't he old enough to take care of himself?"

FILM FUN MOTION PICTURES



Lizzie's green wig; being the adventures of some chromatic hirsutical adornment.

Out of the Trenches, Boys, Quick!

"ALREADY the political atmosphere is filled with the rumors of presidential booms," writes a FILM FUN reader, "and candidate after candidate is being considered by the American people for the office of chief magistrate of our land."

"Actuated by a desire to see the United States take her place among those nations that are prepared for war, we hereby bring forward the name of Charles Chaplin as candidate for President on the movie ticket. In the event of a foreign invasion, how simple a matter it would be to send the inimitable Charles into the ranks of the enemy, and then, after he has rendered them helpless with their laughter, gently take their weapons away from them. And then, consider the spirit of humor that would pervade the capital city and the nation at large. Imagine, if you can, if the old adage, 'Laugh and grow fat,' holds true, how the lean, dyspeptic congressmen that now infest our Capitol will suddenly take a new interest in life and develop into an aggregation of unrivaled heavyweights."

"Trusting to the innate good sense of the American people, we confidently await their action in this important matter."

No Secret

Murphy was having an argument with the usher about a seat. Murphy showed that he doubted the usher's word. "Don't you dare call me a liar!" he shouted at Murphy.

"All roight," was the answer. "Oi will kape it to meself."

Fogged!

The scene showed several women sitting in an opera box.

"That makes a pretty picture," remarked a woman to her husband.

"Yes," was the reply; "but don't you think that there is too much under exposure?"

Not a Fit

Clara—Did she set her cap for the motion picture actor?

Bella—Yes; but he had a bigger head than she thought.

Works of Art

Knick—Some of these actresses are pretty as a picture.

Knack—Yes; but it's easy to see that they are not painted in natural colors.

But What Does He Think?

Mob-man—I understand the motion picture star and his bride are back from their honeymoon trip. Have you seen her?

Mob-woman—Yes.

Mob-man—Does she look happy?

Mob-woman—I should say so! She says she can hardly wait for his first pay-day to come.

Moving Day

Patron (at the movies)—Is that seat next to you gone?

Casey—Wan minute; Oi'll see if it is still there.

A Deft Touch

Friend—Has that actor the artistic touch?

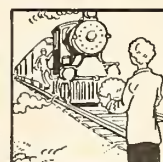
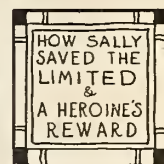
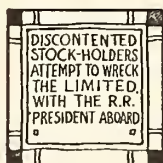
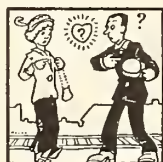
Director—He certainly has; he is always touching me.

"No Lack of Merit," Etc.

Friend—Do you ever have any unwelcome thoughts?

Motion picture poet—Yes; those the editors return.

FILM FUN MOTION PICTURES



Wigwagged (with accent on the wig.)

Personal Power Means Success, Health and Pleasure

CONSCIOUS EVOLUTION develops sustaining will power, courage, power, concentrating power, thinking power, confidence power, dominant power, reasoning power, driving power, health power and personal power. It increases the digestive power, brain power, heart power, lung power, the powers of living, functioning, being and success.

The Swoboda System makes human beings more alive, more efficient and more capable of responding successfully to their needs and desires. It contains the secret of success, energy and health.

Become master of your mind, nervous system, brain and digestive system.

Conscious Evolution makes men and women masters of themselves and others. It can help you to succeed, as it has surely helped others.

Self-Evolution eradicates poverty and disease; makes the weak stronger; the sick well and the strong stronger; the keen keener and the successful more successful.

Have you ever stopped to realize that hard work is relative? What is hard work for one is play for another. Energy makes hard work easy. Conscious Evolution creates energy. Fatigue is proof that you need energy. Conscious Evolution reduces the friction, troubles and burdens of life to a minimum, and increases the pleasures and successes to the maximum.

WHAT OTHERS HAVE TO SAY

"Can't describe the satisfaction I feel."

"Worth more than a thousand dollars to me in increased mental and physical capacity."

"I have been enabled by your system to do work of a mental character previously impossible for me."

"I was very skeptical, now am pleased with results; have gained 17 pounds."

"The very first lessons began to work magic. In my gratitude I am telling my croaking and complaining friends. 'Try Swoboda.'"

"Words cannot explain the new life it imparts to both body and brain."

"It reduced my weight 29 pounds, increased my chest expansion 5 inches, reduced my waist 6 inches."

"I cannot recommend your system too highly, and without flattery believe that its propagation has been of great benefit to the health of the country."

"My reserve force makes me feel that nothing is impossible, my capacity both physically and mentally is increasing daily."

"I have heard your system highly recommended for years, but I did not realize the effectiveness of it until I tried it. I am glad indeed that I am now taking it."

"Your system developed me most wonderfully."

"I think your system is wonderful. I thought I was in the best of physical health before I wrote for your course, but I can now note the greatest improvement even in this short time. I cannot recommend your system too highly. Do not hesitate to refer to me."

"I note from your System a marked strengthening of my will power and concentration. I feel the interest of life much more keenly."

"The cigarette habit has been completely mastered. Your System has removed the craving entirely."

"Conscious Evolution did more for me than all of the tobacco cures in the country."



Pupils are men and women, ranging in age from 14 to 92

Swoboda
Creator of
Conscious
Evolution

A WONDERFUL BOOK

MY NEW COPYRIGHTED BOOK IS FREE. It explains the SWOBODA SYSTEM OF CONSCIOUS EVOLUTION and the human body as it has never been explained before. It will startle, educate, and enlighten you.

My book explains my new theory of the mind and body. It tells, in a highly interesting and simple manner, just what, no doubt, you, as an intelligent being, have always wanted to know about yourself.

You will cherish this book for having given you the first real understanding of your body and mind. It shows how you may be able to obtain a superior life; it explains how you may make use of natural laws to your own advantage.

My book will give you a better understanding of yourself than you could obtain from a college course. The information which it imparts cannot be obtained elsewhere at any price. It shows the unlimited possibilities for you through conscious evolution of your cells; it explains my discoveries and what they are doing for men and women. Thousands have advanced themselves in every way through a better realization and conscious use of the principles which I have discovered and which I disclose in my book. It also explains the dangers and after-effects of exercise and of excessively deep breathing.

Write today for my **FREE BOOK** and full particulars before it slips your mind.

You owe it to yourself at least to learn the full facts concerning the Swoboda System of conscious evolution for men and women.

ALOIS P. SWOBODA, 1935 Aeolian Building, New York City, N. Y.

Anyone pretending to be my representative is a fraud. Beware of impostors.

DON'T YOU LIKE
My Eyelashes
and Eyebrows?
You can have the same



LASHNEEN
A Hair Food
applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at Druggists. Mailed on receipt of 25c coin and two cents postage, or Canadian money order.

Beware of Imitations!
LASHNEEN COMPANY (Dept. 25) Philadelphia

THROW YOUR VOICE.
Fool your friends. Do as this boy does. Have lots of fun with the **VENTRILOPHONE**. It fits into mouth. Cannot be seen. Also lessons in ventriloquism 10 cts with big book of 300 Jokes etc. By mail. Ardee Co. Box 10 Stamford Conn.




FILM FAVORITES
OF YOUR OWN CHOICE
Send the names of Eighteen and twenty-five cents or a dollar for a hundred in splendid poses on postcards. 7 poses of Mary Pickford, 3 of Marguerite Clark, 2 of Chaplin, 3 of Theda Bara, Edna Mayo, an autographed picture of Jack W. Kerrigan, and many new feature stars.
Also actual photos, size 8x10, at 50c each
500 LIST SENT WITH ALL ORDERS OR FREE ON REQUEST
THE FILM PORTRAIT CO., 1274 1st Place, Brooklyn, N. Y.



PATENT YOUR IDEAS
\$9,000 offered for certain inventions. Book "How to Obtain a Patent" and "What to Invent" sent free. Send rough sketch for free report as to patentability. Manufacturers constantly writing us for patents we have obtained. Patents advertised for sale at our expense.
CHANDLER & CHANDLER, Patent Att'ys
Est 20 Years, 1046 F. St., Washington, D.C.




Girls—Girls—Nothing But Girls
Pictures of beautiful women in natural and entrancing poses. Really delightful. They will increase your heart beats (if you are human). Just the kind of pictures that you may have been looking for. A fascinating set of ten pictures sent in plain wrapper for 50c. (Stamps or money order). Order a set and you will want more of them.
BROOKLYN GIRLS' CLUB
417 East 151st St., Bronx, N. Y.



CHALK-TALKS
I offer a complete book of instructions on how to conduct such a performance in vaudeville, public gatherings, etc. If you can copy simple pictures you can succeed. Let me start you out with a unique line of talk and catchy drawings so you can make a "hit." There's a demand the year 'round for this line of art. Price \$1. Particulars free.
CLYDE TRUMAN,
Room C 1755 East 55th St., Cleveland, Ohio.

\$—Old Coins Wanted—\$
\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted.
CLARKE COIN CO., Box 20, LE ROY, N. Y.

200 KINDS Iron, Wood, Wire & Steel
PUZZLES
2 wire leaders and trick card, 10 cents.
WESTERN PUZZLE WORKS
Dept. K. ST. PAUL, MINN.



HOW TO WRITE PHOTOPLAYS is a brand new volume on the subject of motion picture playwriting. Contains a complete model scenario, a list of 30 scenario buyers, and ALL instructions and information necessary on this subject. Endorsed by scenario editors and several prominent writers. Price 25c. postpaid. Photoplay Publishing Co., FF-3348 Lowe Ave., Chicago.

VARICOSE VEINS, BAD LEGS, ETC
are promptly relieved with inexpensive blood treatment. It absolutely removes the pain, swelling, tiredness and disfigurement. Full particulars on receipt of stamp.
W. F. YOUNG, P. D. F. 232 Temple St., Springfield, Mass.

Who's Who and Where
J. Warren Kerrigan is playing leads for the Bluebird Company. He is the star of "The Gay Lord Waring."

The Smalleys have a new picture, "The Eye of God." Tyrone Powers plays the lead, with Lois Webber opposite.

Jack Neilson has hired out to the Oliver Morosco Photoplay Company and has gone to work at Los Angeles. Jack is a handsome chap and used to shine in juvenile leads.

"Nobody loves a fat man is all wrong," said big James Marcus, who is the ranch owner in "Blue Blood and Red." "We're coming back in style, just like money and crinoline skirts."

Percy Pembroke is a new leading man with the Kalem "Hazards of Helen" company. His is not an enviable position, with the risks the players in these railroad pictures are called upon to encounter.

Henry King, the Balboa actor-director, has just completed a Western five-reeler, entitled "The Strugglers," in which he took the lead. He is now starting on another five-reeler, "A Message from the Dead," in which he will take the leading part as well as direct.

Eugene Ormonde, who is appearing with Mme. Bertha Kalich in William Fox's photoplay, "Slander," was told by an admirer that he looked like President Wilson. "The only thing I have in common with the President," Mr. Ormonde replied, "is that we both wear sixteen and a half collars."

Breaking her own osculatory record, Miss Iva Shepard, the Gaumont (Mutual) "vampire," used forty-five feet of celluloid ribbon to record a kiss upon the lips of Earl O. Schenck. Earl came up pale, but smiling. The chaste salute forms a large section of "The Haunted Manor," which Gaumont released in April.

Helene Rosson, seventeen-year-old American leading lady, is glad that the five-reel feature, "April," is over and done with. She had a wonderful part and gave a beautiful performance, but her pretty toes are all scratched and sore. Helene was barefooted during the making of the whole five reels. Some of the days were damp, and she had to fight chilblains; others were dry, and the stones cut and

Riegers
Flower Drops
Send Only 20c
For a Regular 25c Bottle of MON AMOUR
(the sweetheart of perfumes). Flower Drops are the most exquisite perfumes ever produced. Other odors are Rose, Lilac, Lily of the Valley, Violet, and Garden Queen, the newest creation—all odors are \$1.00 an ounce at druggists or by mail. Bottle exact size of picture, 25c. Send \$1.00 for your souvenir box containing six different odors 25c bottles.
PAUL RIEGER, 128 First Street, San Francisco



CARTOON
OF YOURSELF
A COMIC DRAWING
made of yourself
in pen and ink. You have seen others caricatured, now see one of yourself and have a good laugh. Send clear photo and 2c (coin). Only photo of head is necessary. Photo returned. A good comic and likeness guaranteed.
DICK LOSCALZO,
Dept. F, 296 Bergen St., Brooklyn, N. Y.



LOOK HERE
Learn to Write Photo-Plays
By Our Exclusive Method
Only sure method. This school turns out more successful scenario writers than all the other schools together. There's a reason. You too can make big money. Send for free booklet of valuable information and Special Prize Offer. Don't delay—Act, before you turn page.
Chicago Photo-Playwright College, Box 278, G 6, Chicago, Ill.

GRASP THIS OPPORTUNITY
FOR A LIMITED TIME ONLY. A beautiful large 11x14 Hand Colored Photo Reproduction from a selection of over 200 Movie Stars suitable for framing—Make splendid room decorations. Send 25c Stamps or Coin.
WYANOK PUBLISHING CO., Inc.
110 West 52nd Street, New York City



Become a Photoplay Actor or Actress
One of the most pleasant and well paid of professions.
Send stamp for particulars.
THE P. A. BOOKING OFFICES P. O. Box 3630 CHICAGO, ILL.

BATHING BEAUTIES
Real photographs made "out in the open." Each is a "thing of beauty and a joy forever." Size 3 1/2 x 5 inches. Price 75 cents per dozen or 4 sample pictures for 25 cents. Satisfaction guaranteed or money cheerfully refunded.
THE LEONARD STUDIO, 4217 Calumet Ave., Chicago

WRITE MOVING PICTURE PLAYS
\$10 to \$500 each paid for photoplays. Experience or literary ability unnecessary. Constant demand. Thousands of dollars in Cash Prizes given for best ideas. Make a fortune in your spare time. Send for FREE Book, HOW TO WRITE PHOTOPLAYS.
ENTERPRISE CO.
FF 3348 Lowe Avenue, Chicago

MAGIC SCHOOLS
POCKET FREE
Illustrated Catalogue Included.
Send 6 Cents in Stamps
MAGIC CO., Sta. J5, 249 W. 38th St, NEW YORK.

THE MAGAZINE OF FILM FUN
Classified Advertising Dept.
Rate, 20c per line. Minimum, 7 lines.

BUSINESS OPPORTUNITIES
INCORPORATE YOUR BUSINESS IN ARIZONA.
Least cost, Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge. Stoddard Incorporating Company, Box 8N, Phoenix, Arizona. Branch Office: Van Nuys Bldg., Los Angeles, Calif.

MAIL ORDER BUSINESS
THREE DOLLARS WILL START YOU IN A profitable mail order book business. Illustrated catalogues furnished with your imprint. No need to carry stock. We will mail books direct to your customers. Others are making money, so can you. Sample catalogue and further information sent for stamp
F. F. SHERIDAN CO., 417 E. 151st St., New York

LOOK! LOOK! 10c.

ENOUGH TO AMUSE THE WHOLE FAMILY

Roll of Stage Money, Disappearing Coin Trick, Mysterious Bottle, How to cut glass with scissors, Wonderful Wine and Water Trick, Magic Age Teller, Rules for Love Making, 13 Tricks with Cards, 15 Parlor Games, 7 Fortune Telling Secrets, 39 Magical Experiments, 50 Money Making Secrets, 14 Flirtations, 7 Parlor Games, 10 Funny Readings, 71 Toasts, 21 Puzzles, and over 300 Jokes. **All for 10c.**

JOS. H. DESKAU, Dept. 54, 491 Ridgewood Ave. Brooklyn, N.Y.



BASEBALL CURVER

Fits the hand, cannot be seen, with it you can throw Big Wide curves. Boys, get this Base Ball curver and you can Fan 'Em as fast as they come to Bat. By mail 10c, with booklet on how to pitch all curves. **ARDEA CO., Desk 30, Stamford, Conn.**

Write Moving Picture Plays Short Stories and Poems

\$10 to \$300 Each —Constant demand. Devote all or spare time. Correspondence course is NOT required. Start work at once. Details FREE. **Atlas Publishing Co., 343 Atlas Building, Cincinnati, O.**

LEGAL NOTICE.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, etc., required by Act of Congress of August 24th, 1912. Film Fun and the Magazine of Fun: Of Judge's Library & Sis Hopkins' Own Book Combined, published monthly at New York, N. Y., for April 1, 1916.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Reuben P. Sleicher, who, having been duly sworn according to law, depose and says that he is the Business Manager of Film Fun and the Magazine of Fun: Judge's Library & Sis Hopkins' Own Book Combined and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in section 435, Postal Laws and Regulations, to-wit: 1.—That the names and addresses of the publisher, editor, managing editor, and the business manager, are: Publisher, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Editor, Elizabeth A. Sears, 225 5th Ave., New York, N. Y.; Managing Editor, James A. Waldron, 225 5th Ave., New York, N. Y.; Business Manager, Reuben P. Sleicher, 225 5th Ave., New York, N. Y. 2.—That the owner is, and stockholders owning or holding 1 per cent. or more of total amount of stock, are: Owner, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Stockholders, John A. Sleicher, 225 5th Ave., New York, N. Y.; Anthony N. Brady Estate, 54 Wall St., New York, N. Y. 3.—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: John A. Sleicher, 225 5th Ave., New York, N. Y.; Mary Peckham Sleicher, 710 Madison Ave., Albany, N. Y.; Reuben P. Sleicher, 225 5th Ave., New York, N. Y.; City Real Estate Company, 176 Broadway, New York, N. Y.; Anthony N. Brady Estate, 54 Wall Street, New York, N. Y. 4.—That the two paragraphs next above, giving the names of the owners, stockholders and security holders, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and that affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Some stock or bond holders may represent others. If so, affiant does not know whom they represent. **REUBEN P. SLEICHER.** (Signature of the Business Manager.)

Sworn to and subscribed before me this 31st day of March, 1916. A. EDWARD ROLLAUER, Notary Public, Queens County No. 962; Certificate filed in New York County No. 39; New York County Register's No. 7065; Commission Expires March 30th, 1917.

the twigs scratched. So, wet or dry, her tootsies suffered. However, Helene is young and not easily discouraged, and she can see fun in anything. Above all, she liked her splendid part.

There are in Great Britain something like fifty churches and chapels that have been converted into cinema theaters.

Al Roy is writing, acting and directing plays for the Vim Film Corporation. Is this what you might call the triple entente?

China and India boast a large number of traveling shows. The class of entertainment given in these is about equal to that which prevailed in this country in the early days of the cinema industry.

Film opera, the latest sensation, has arrived in "Ramona," Helen Hunt Jackson's wonderful novel. It is a novel and unique treatment that cannot fail to have a tremendous effect on future photoplays.

Ford Sterling featured in a Triangle-Keystone comedy, entitled "The Snow Cure." He has the role of a doctor who has devised a marvelous remedy for anything that ails you. His chief support is a large and hungry grizzly bear.

Mr. S. H. Davison, the head of the Davison's Film Sales Agency, of 151-153 Wardour Street, has been successful in securing the sole representation for the British Isles and the colonies of the world-famous Kalem and A.B. open market subjects.

Jeannie MacPherson, author of the Lasky-Paramount picture, "The Golden Chance," lost her string of jade beads recently. They were imperial beads, at that, having been presented to her by a member of the imperial Chinese family during a visit in Peking.

Winifred Kingston, the Pallas-Paramount film favorite, entertained Sir Beer-bohm Tree and Constance Collier at dinner recently. The celebrities attended the dinner in their make-up, inasmuch as they had an evening's work ahead of them. What busy mortals these actor folk be!

Offhand, it doesn't seem possible that there's a person in the United States who'd refuse Charlie Chaplin's swollen salary. Well, Ruth Roland, the Balboa star, is one. It has been figured that if the funny-faller gets the trifle over half a million

DIAMONDS ON CREDIT

330
\$75

362
\$75

532
\$100

415
\$25

420
\$50

403 \$50

383
\$50

529
\$50

425
\$75

428
\$100

Eight Months to Pay Beautiful Diamond Sent on Approval — No Money Down

No obligation; pay as you can. Order any diamond from our catalogue; when received, if not absolutely satisfactory, return it. Otherwise keep it and pay 20% of the price, and only 10% per month thereafter. Ten per cent discount for all cash. A binding guarantee as to quality with each diamond. Exchangeable at any time at an increase of 7½% MORE THAN YOU PAID.

SEND FOR FREE CATALOGUE DELUXE 46 Contains over one thousand photographs of rings, pins, diamonds, and other precious stones.

L. W. SWEET & CO., INC.
2 and 4 Maiden Lane, New York City

"BATH HOUSE 23" "KEEP OUT"

Our Latest Novelty

Bath house in wood veneer with swinging door and brass fastener; size 5 x 8 inches; with the door open you see a beautiful, hand-colored picture of an Ostend bathing girl. Comes boxed, prepaid, for 25c to introduce our new catalog of pictures for The Den. "all winners!" Catalog alone 10c stamps.

CELEBRITY ART CO.,
37B Columbus Ave., Boston, Mass.



BIG WONDER PACKAGE

1 Great North Pole Game (size 18x11), 1 Big Roll Stage Money, 1 Game Authors (48 Cards), 1 Cr-bage Board, 1 Checker Board and Men, 1 Pack Pinochle cards (48 cards), 38 other Games, 19 Lessons in Magic, 1 Set of Dominoes, 27 Author-graph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Conundrums, 85 definitions of Flowers. All the above for 10c, with large catalogue.

ROYAL GAME CO., Box 3 No. Norwalk, Conn



My Eyelashes and Eyebrows are BEAUTIFUL now

But they were very short and thin before I started using **NOVITA**

You can see what it has done for me. Novita, if applied each night, will do the same for YOU. Easy to apply — sure in results. Not sold at druggists, but mailed on receipt of 25c coin and 2c for postage.

ZENTHON CO., Dept. 6, Minneapolis, Minn.



Hypnotism

PERSONAL MAGNETISM! Call it what you will. It's the most wonderful, mysterious and powerful force in the world. By this mystic, unseen force of nature, you can control others, create endless fun and wonder, reform the degraded, heal the sick and afflicted, attain your ambition, and make money easy. YOU may hear it! Success sure. Write today for my illustrated FREE BOOK. Address, **M. D. BETTS, Sta. 218, Jackson, Mich.**

HUNDRED WAYS OF KISSING GIRLS and His-tory of the Kiss. SOMETHING REAL GOOD.

SPECIAL A Photo of the girl who has never been kissed and 10 kissing pictures included with every order. Price, complete, 25 cents, postpaid.

BRONX GIRLS CLUB, 417 East 151st St., Bronx, N. Y.

WEDDING

Invitations, Announcements, Etc., 100 in script lettering including two sets of envelopes, \$2.50. Write for samples. 100 Visiting Cards, 50c.

F. OTT ENGRAVING CO., 1003 Chestnut St., Philadelphia, Pa.

Instant Bunion Relief Prove It At My Expense



Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment FREE, entirely at my expense. I don't care how many so-called cures, or ointments, or pads you ever tried without success—I don't care how disgusted you are with them all—you have not tried my remedy and I have such absolute confidence in it that I am going to send you a treatment absolutely FREE. It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing lighter shoes than ever. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.

CHARLIE CHAPLIN OUTFIT 10c



BOYS! 1000 LAFFS FOR 10c. BIG BARGAIN while they last. Chas. Chaplin Mustache, exact duplicate, made of real hair, create screams of laughter. Im. Gold Tooth, slips on and off over your own. \$1000 Bank Roll of stage money, makes them stare. "Ish Ka Bibble" button for your coat lapel. "Great Chaplain Coin Vanisher," small metal device, attach to any coin and make it disappear at will, startling but easily done by following our complete instructions. Complete outfit with large catalogue shipped by parcel post for 10c and 2c stamp.

NUDEA CO., Dept. F, 524 45th St., BROOKLYN, N. Y.

"Bathroom 23" "Keep Out"

Our Latest Novelty

Bath house in wood veneer with swinging door and brass fastener; size 5x8 inches; with the door open you see a beautiful, hand-colored picture of an Ostend bathing girl. Comes boxed, prepaid, for 25c, to introduce our new catalog of pictures for The Den, "all winners!" Catalog alone, 10c. Stamps accepted.

CELEBRITY ART CO., 37B Columbus Av. Boston, Mass



NEW SCIENTIFIC WONDER

"X-RAY" CURIOS

PRICE

15c. SILVER ONLY—BIG FUN
BOYS

MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.



YOU CAN HAVE BEAUTIFUL EYELASHES AND BROWS

(just like mine). EYEBROW-INE, a hair food stimulates the quick growth to perfect, heavy, long, Luxuriant LASHES and BROWS, adding 100 per cent to your beauty, charm and attractiveness. EYEBROW-INE is absolutely harmless—sure in results. EYEBROW-INE mailed in plain sealed cover on receipt of price 25c, 50c or \$1.

REES MFG. CO., 952 Columbia Ave., Philadelphia,



GREATEST

LOVE BOOK



JUST OUT. Courtship, presents, proposal, refusal, conduct of lady, of gentleman, of engaged couple, correspondence, tresspass, duties of bridegroom, invitations, the wedding, honeymoon, practical advice to newlyweds, how to woo an heiress, a bashful girl, an actress, a widow; letter writers, dreams and interpretations, parol, handkerchief, fan, stamp, glove, cigar flirtations, and 17 other subjects. Most complete guide published. Price, 10c. C D REX CO., ANDOVER, O.

GIRLS IN BATHING COSTUMES

THE KIND FOR YOUR DEN. SET OF 12

nifty poses, postcard size, 75c; two sets, \$1.25. All different; actual photographs; money b. k if dissatisfied; sample 10c

A. D. TINKLEPAUGH 3325 PILLSBURY AVE. S. MINNEAPOLIS, MINN.

SCENARIO WRITERS

Send stamp for particulars of the best, fairest and squarest proposition ever placed before you. This is worth investigating.

THE A. A. ASSOCIATION
Box 3639 Chicago, Ill.

annually as the papers say, he'll have to give \$26,870 of it to your Uncle Samuel for income tax. "To be separated from that much money for taxes," declares Miss Roland, "would surely kill me." And as Balboa's movie queen isn't in a hurry to die, she refuses to consider such a stipend. At least, that's what she says.



Belgium, prior to the war, was the home of the traveling cinematograph showman. The apparatus was carried in a van usually drawn by a traction engine. The latter was used to drive the generator for providing the light and power necessary, and a canvas tent formed the theater.



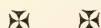
A high court of the State of New York has decided that Triangle plays are decidedly first-class entertainment. The judge of a lower court had previously ruled, at some length, that the contention of the owner of the Knickerbocker Theater that the Triangle Film Corporation was giving inferior performances would not hold.



Picture fans would never guess who is to be featured in a forthcoming Knickerbocker Star release, entitled "A Slave of Corruption." Well, it's none other than Jackie Saunders, popularly known as "the Maude Adams of the screen." She wasn't cast for the title part for any personal reason—far from it—but because she could enact the part provided for in the scenario.



Alice Brady has discovered a small town in North Carolina where many of the natives have never seen United States money. The town is Pensacola, N. C., and is owned by Dr. Aldridge. It is reached by a thirty-four-mile railroad known as the Clinchfield Route, which is also owned by Dr. Aldridge, as are all the industrial enterprises of the place, consisting of lumber camp, logging, mining and small railroad shops. The town consists of thirty-four houses. Every house in town was the rooming place of one or more of the Frohman Company, which company went there to stage "Then I'll Come Back to You." In return for Dr. Aldridge's courtesy, the World Company will take a complete motion picture projection equipment to Pensacola and give the first showing of the picture in the Baptist church there.



Just Wasted

Friend—Did the editor put your scenario in the waste basket?

Writer—Yes; he treated it as a mere scrap of paper.



LATEST NOVELTY OUT DIAMOND SQUIRT RING

A Beautiful Imitation DIAMOND Ring, everyone will see it on your finger and try and get a better look. Press the bulb concealed in your hand and it will squirt a fine stream of water all over the curious one. Will squirt 20 feet. GREATEST JOKE OUT, and brand new. Sent by mail for 15c, or 2 for 25 cents, postpaid.

JOS. H. DESKAU,

Dept. P, 491 Ridgewood Ave., Brooklyn, N. Y.

ANYONE CAN TAKE MOTION PICTURES at little expense by our plan. Send for further information regarding this fascinating and profitable work. It will interest you.

THE MOTION CAMERA CO. BOX 3630 CHICAGO, ILL.

BLUNDERS OF A BASHFUL MAN

You will laugh, you will yell at the Blunders of a Bashful Man. A button buster. Something different. Sent postpaid in a plain wrapper for 25c. BRONX GIRLS CLUB, 417 East 151st St., BRONX, N. Y.



American Queens

JAMES MONTGOMERY FLAGG, CHARLES SARKA and ALONZO KIMBALL drew eight covers for Judge which attracted widespread attention. Requests from readers and subscribers poured in for copies of these pictures, and so the Judge Art Department gathered the eight prints into a flexible portfolio stitched with silk cord.

¶ This album is now offered to the public for \$2.00.

¶ These pictures, which attained such remarkable popularity, will be a valuable addition to any library table and they will make any wall attractive. Their appeal is not only in their individuality, but in their striking artistic merit, as a glance at the artists' names indicates.

¶ \$2.00 will put this album in your home.

Judge

225 Fifth Avenue, New York

Sea Fighters and Buccaneers

DO you know them—these sea fighters and naval adventurers?—men of initiative, of force, of splendid courage—men who in her hour of dire peril so gloriously responded to their country's call when she most needed men of action? Do you know how Southey, the great English poet, came to write the Life of Lord Nelson? Did you know that this is one of the greatest biographies in the language? Read this wonderful life of England's greatest naval hero, and the lives of John Paul Jones and Perry and the exploits of Drake, Cavendish and the other

“Fearless knights of the first renown,
In Elizabeth's great array.”

Turn yourself loose on these thrilling narratives. They will fan that spark of militant manhood which a generation of soft living may have nearly extinguished.



And those heavy villains in the great drama of the colonization of the Western World—what sad sea dogs were those adventurers and buccaneers! How they hated the Don! How they loved to singe his black whiskers! With what glee they chased him up and down the Spanish Main and looted his treasure ships! But it was not all fighting and blood-letting, for we read:

“And the negro maids to Avè from bondage fast did flee,
To welcome gallant sailors, a-sweeping in from sea.”

There are upward of 1600 pages in the four volumes, which are bound in a rich green, silk ribbed cloth, printed in large, clear type and illustrated. Each volume is 7½ x 5 inches. You can buy them **NOW** at a special bargain price of \$1.00 for the set—either cash with order, or by using your business or social stationery in ordering, \$1.00 with order and \$1.00 a month for three months following receipt of books—delivery charges prepaid—Money refunded if not satisfied.

Brunswick Subscription Co., 407 Brunswick Bldg., New York



Mental Demons Are They Holding You Back?

Does a host of mental demons bar your path to success? Do you feel yourself incapable to meet important situations? Do you lack the power to make people recognize you—to make others see things *your way*—to compel people to listen to you? Are you weak in a crisis?

Most men have the brains and the ambition to do big things—but a weak personality—a lack of self-confidence—timidness—poor vocabulary—unreliable memory—“stage fright”—hazy, unorganized ideas—*ineffective speech*—are holding them back from the success they deserve.

RESULTS!

“Your Course is a most valuable training to anyone who desires to be able to speak in public without embarrassment.”

—C. C. HOFFPAUR, Att’y, Texas.

“Not only has it enabled me to speak in public in a way that is most gratifying to me, but it has helped me in business as well.”

—G. M. COSSITT, Banker, Illinois.

“It has given me greater confidence in my own ability, a better memory, a more polished vocabulary, and a stronger personality.”

—W. L. WILDER, Mgr., Chicago.

“Your Course is a splendid training for the salesman or sales manager, and I heartily recommend it.”

—O. F. BOURGEOIS, Pres., Chicago.

“A fascinating and practical training that overcomes one of the common weaknesses of business men—inability to express themselves.”

—GUY B. SHEPHERD, Banker, Idaho.

We have hundreds of similar testimonials in our files from men in every walk of life. Send the Coupon today. You owe it to yourself to find out what this Course will do for you.

Send the coupon below at once and let us tell you how you can drive these mental demons away forever—how you can occupy a place among men who do things—how you can learn to express your ideas forcefully and convincingly—how you can acquire a powerful, magnetic personality—how you can develop a strong dominating will—how you can become a powerful, public speaker. Our new scientific Course in

Effective Public Speaking and Mental Development

will quickly train you to speak forcefully and convincingly in public

- | | | |
|---------------------------------|--|--|
| —talk before your club or lodge | —sell more goods | —become a clear, accurate thinker |
| —address board meetings | —train your memory | |
| —propose and respond to toasts | —enlarge your vocabulary | —develop your power of concentration, diligence and self-control |
| —tell entertaining stories | —develop self-confidence and a winning personality | |
| —make after-dinner speeches | —strengthen your ambition and will power | —equip you with power to be the master of any situation. |
| —converse effectively | | |
| —write better letters | | |

This Course and Service is under the personal supervision and direction of R. E. Pattison Kline, Dean of the Public Speaking Department, Columbia College of Expression, Chicago, one of the foremost authorities in the country on public speaking and mental development. You can now secure the personal instruction of this eminent authority right in your own home, by mail, in spare time. Hundreds have acquired a powerful address and a winning personality through his instruction.

Public Speaking Department

American Correspondence School of Law — 3485 Manhattan Building, Chicago, Ill.

Gentlemen:—Please send me without obligation full details of your Course in Effective Public Speaking and Mental Development, as well as particulars of your Special Limited Offer.

Name

Address

Special Offer—Now

Send the Coupon

Mail the coupon today for full particulars of the Special Limited Offer we are now making. This unusual offer may be withdrawn at any time. We will also send you, free, many interesting facts and pointers that you should know about Effective Public Speaking and Mental Development—information that you can use. Free and no obligations of any kind. Don't delay. Send the coupon now while this offer lasts.

Public Speaking Department
American Correspondence School of Law
3485 Manhattan Building Chicago, Illinois

MAY 29 1916

FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

J U N E

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



HA! HA! HA!

How Efficient Are You?

How much would it be worth to you to be twice as efficient as you are NOW?
This is not a correspondence course—you get it all at once—for immediate use in

THE HOW BOOK

Size 8 inches by 5½ inches. Full Flexible Morocco Binding—480 Pages—Full Page Illustrations—Complete Index
EVERY ITEM INSTANTLY ACCESSIBLE

Be An Efficient Man In Your Work and Play

The How Book is more than a veritable mine of information. It furnishes practical working directions covering the requirements of all sorts and conditions of life. It tells the *BUSINESS MAN, SPORTSMAN, FARMER, RANCHMAN, MECHANIC, SUBURBAN DWELLER, HOUSE WORKER*

How to Do, Learn, Know ^{a thousand and one things} Worth Doing, Learning, Knowing

No other compilation published today presents in a single volume so many practical suggestions in the diversified field of human endeavor. In many instances the practical suggestions and helpful hints offered have never before appeared in print.

To Be Efficient—Keep Well: Eat Wholesome Food—Interest Yourself in Sports and Games.

This valuable book shows you How to Select and Prepare Food with reference to its Nutritive Qualities—How to Look Young—How to Dance and take part in Indoor Amusements—Use Dumb Bells and other Athletic Appliances—In short, How to Create a Sound Body as the first step to an All-Round Efficiency.

Efficiency Experts recognize the Importance of the Mental Recreation and Inspiration afforded by the Better Class of Film Plays, therefore the HOW BOOK contains

Directions of Special Interest to "Movie Fans"

How to Write a Moving Picture Play—How to Express the Passions—How to Prepare Manuscript, etc.

A Few "Hows" of General Interest—to give an idea of its scope.

How to Choose a Career—Organize and Conduct a Public Meeting—Frame a Resolution—How to Propose a Toast, with a List of Toasts Appropriate for All Occasions—How to Detect Counterfeit Bills—How to Lay out a Garden—How to Grow Different Kinds of Flowers—Keep Poultry—How to Recall a Letter From the Post Office—How to Telegraph—and many others equally as valuable and interesting.

The Sportsman Will Find in the "How" Book Many Valuable and Interesting Suggestions.

How to Catch Game Fish—How to Play Baseball—Football—How to Practice Wing Shooting—How to Judge Distances—Use the Watch as a Compass—How to Learn to Fly and be efficient in all kinds of Outdoor Sports.

"Hows" for the Business Man—just to illustrate.

How to Form a Partnership—Obtain a Trademark—Write an Advertisement—Trim Show Windows with Show Window Color Chart—Form a Corporation—Make Money—Use the Parcel Post—How to Arbitrate a Dispute—Get a Patent—and lots of similar "Hows."

The Housewife who is Efficient in Domestic Management will have more Time and Money for Recreation.

Millions Are Wasted Yearly in American Homes Through Inefficient Management—Stop the Leaks!

Some little "Hows" that bulk large in the aggregate. How to Practice Household Economy—How to Test the Gas Meter—Burn Coal—Manage a Stove or Range—Furnish the Home—Re-upholster Furniture—Test Milk—Preserve Ice—Remove Stains and Spots—How to Select Meat, Fish, Poultry—Cook, Carve and Preserve—and hundreds of other directions and suggestions relating to household wants and economies.

Personal Beauty Hints.

Everyone—Man or Woman—realizes the importance of a Wholesome, Pleasing Appearance as a Factor in Business and Social Success: The "How" Book tells—How to Preserve a Good Complexion—Soften a Rough Skin—Remove Blemishes—Whiten the Nails—Care for the Hair—Treat Baldness—Reduce Flesh, with many other directions and suggestions that will be of value to the man or woman who would always be well groomed.

The "How" Book Should Be in Every City and Suburban Home and Every Farm House.

What to do until the Doctor comes—Emergency, Medical and Surgical "Hows" are a feature of the work.

AND THE PRICE?

Just to get acquainted with you, so that you will be on the lookout for our offers of other remarkable books at greatly reduced prices to be announced shortly, the price of this valuable book for *immediate acceptance*—not the price ten days or two weeks hence—but **NOW ONLY**—is.....

\$1.24

BRUNSWICK SUBSCRIPTION CO.

F. F. 6

449 Brunswick Bldg., N. Y. City

Enclosed find \$1.24 for one copy of "The How Book" to be delivered to my address, postpaid.

Name.....

Address.....

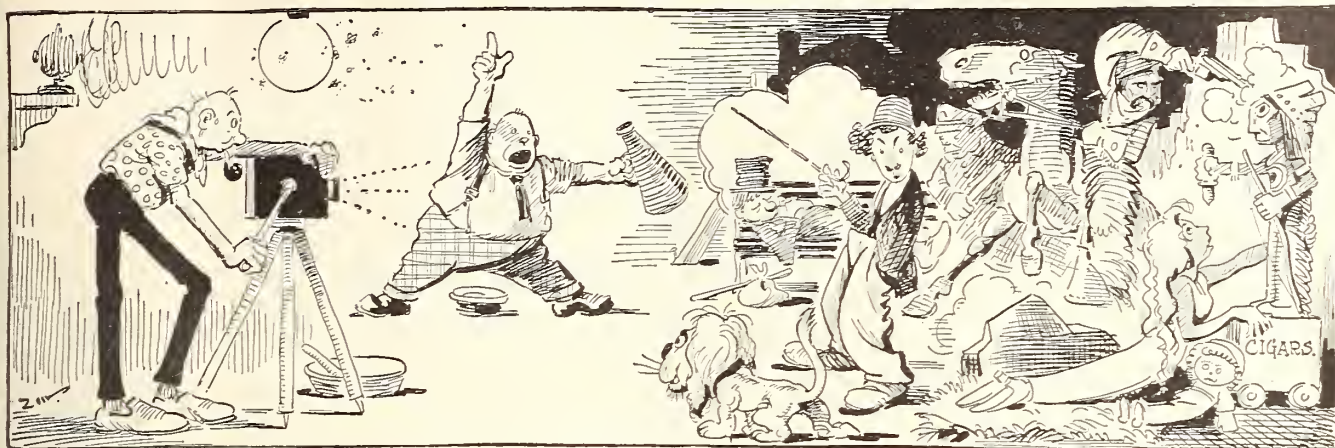
City..... State.....

Order
Today
and Save
60%
on the
Regular
Price



Film Fun

Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President.

Reuben P. Sleicher, Secretary.

A. E. Rollauer, Treasurer.

Grant Hamilton, Art Director.

Elizabeth Sears, Editor.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

225 FIFTH AVENUE, NEW YORK.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 327—JUNE, 1916

Subscription by the Year, \$1.00

E D I T O R I A L S

The American Atmosphere

WHEN you view with admiring eyes the wonderful foreign scenery that is reproduced in our motion pictures, do not worry about the cost of production and transportation charges for the company.

Some of the most effective Paris scenes in "Trilby" and the Monte Carlo scenes in "Diplomacy" were found without crossing the water. MacDougal Alley is rich in atmosphere. MacDougal Alley, friends, is a little blind alley down around Eighth Street, New York, where there is artistic atmosphere to spare, all bunched up in job lots. It was formerly used for the stables of the most exclusive families of New York, and some of the exclusive atmosphere remains, although the milk bottles outside the studio door of Mrs. Whitney are as plebeian as any tenement milk bottles.

When the automobiles drove the horses from the stables in search of employment, and Bohemia, as outlined in Greenwich Village, began to encroach on legitimate society, the stables were seized by artistic souls, who put a bit of art into what had been the apartments du horse.

It makes a fine French setting. Old MacDougal Alley flits soulfully through many a reel with as much aplomb and assurance and French accent as anything in the Latin Quartier.

Some of the rural scenes in foreign pictures have been taken not ten miles from Brooklyn—scenes in which not a single rubber plant or a baby carriage figures. The old English inn that is featured in "The Great Ruby" is the genuine old inn that was formerly one of George Washington's headquarters. How the shade of our First Father would take this English tinge to a purely American product has not been recorded.

Some extremely vivid African atmosphere, full of mountains and deserts, has been snatched bodily from New Jersey landscapes. Yet we would not deny that these pictures are real.

America, therefore, has the distinction of being able to reproduce, as far as scenery goes, bits of any age in any country.

How'd You Like To Be a Royal Family?

A SPECIAL theater is to be arranged in Buckingham Palace for the private entertainment of the Royal Family. Queen Mary and King George have become addicted to the motion picture habit.

It must be very dull to be a Royal Youngster. They are barred from so many pleasures that are the right and privilege of lesser-born youngsters. And if there is any compensation to be found for them, it might be found in the pictures that screen the ordinary people who are reveling in ordinary joys and sorrows and amusements, without regalia and ceremony.

What a lot of fun the Royal Kids miss! It must be grand to have a private picture theater of your own; but half the fun is the excitement of watching the imperturbable countenance of the pretty girl at the window as she pushes the button that throws out your ticket when you have proudly tendered her the price of admission.

And there is the suspense of never knowing what picture will come next. Royal Parents have a way of rigidly censoring Royal Pictures. It might give one a sense of importance to recline luxuriously on Royal Crimson Cushions; but there would be no fat man to climb over the seats and drag an umbrella and accept the unexpurgated comments and opinions of fat men as maintained openly by the people over whom he is crawling.

It is comforting to have a maid and valet and footman at the elbow; but if one is not to smile indulgently at the spoony couple in front, who murmur endearing terms and hold hands fondly during the love scenes, what is the use of going?

The realest joy in life is to own fifty cents, an evening of leisure, and your pick of three picture theaters, knowing, as you plank down your money, that if you do not like the pictures, you can go to another show and still have money enough to get home on.

This is life!



FAMOUS PLAYERS

THE HIGHEST PAID SEAMSTRESS IN THE WORLD.

Sadly bedraggled and ragged, Mary Pickford wearily opened the heavy door, paused before the time clock, punched it, leaned heavily against the wall, wiped a tear from her half-closed eye, sighed and stumbled listlessly through the second door, through which long lines of sewing machines could be seen.

"All right! Lights out!" shouted Director John O'Brien, and his assistant recorded the taking of another scene for the Famous Players-Paramount production, "The Eternal Grind." It is the factory drama in which Miss Pickford plays the sympathetic and touching role of the overworked, hard-driven little slave of the machine, as only the highest paid actress in the world could interpret it.

At the Picture Play

By JAMES G. GABLE

TO SEE a motion picture show
To me is perfect bliss,
But nearly every time I go,
I hear something like this:
"Yes, Mary Fuller's clothes are swell."
"Oh, gee! that's sure some fall!"
"Dear me! there goes the dinner bell!"
"Just hear that mean kid bawl!"

"If I'd a man to act like that,
I'd dump him in the creek!"
"I think her face is far too flat;
Her dress 'most makes me sick!"
"I didn't need it, I'll admit;
It went for ninety cents."
"That freak's about to throw a fit."
"Yes, Chaplin's just immense."



"Oh, shucks! I've seen this play before!"
"Ah, say! ain't she a peach?"
"Great guns! just hear him slam the door!"
"I'll bet she wants to screech."
"I never saw an English lord
That ever did like that."
"She's not his daughter; she's his ward."
"Oh, gee! but ain't he fat!"

"If some folks had manners at all,
They'd sure take off their hats."
"Dear me! just see that old hen bawl!"
"They spit like spiteful cats."
And so it goes each time I sit
Within a picture show.
The audience is half the play,
Although it doesn't know.

Steering Straight

The scene showed two men helping a tipsy friend home from the club.

Two Irishmen were watching it. Said one,
"The mon seems to walk straight enough."

"Yis," was the reply; "but he would fall down if the shor-
ing should give way."

Up in Smoke

Some roughhouse comedy was being screened. One of the actors did nothing but allow the others to kick him around and throw him out of the window. Lanigan, turning to his wife, said,

"That man reminds me of a cigar. He is always being made a butt of and thrown from the window."

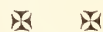
EXTRA! ALL ABOUT LENORE ULRICH!



MOROSCO

Such a Gorgeous Gown!

HERE we have Lenore Ulrich, the popular Pallas Pictures star, leaving her dressmaker's at ten a. m. for the studios. Lenore arises each morning at an hour which would stagger the average star of the stage and attends to a lot of important shopping before embarking in her gasoline boat for the film studio. The smiles noticeable on the faces in this picture register satisfaction. Lenore is satisfied because she has just had a wonderful fitting, and the modiste in the doorway is satisfied because a nice, big check is daintily held in one of her hands. A "close-up" of the check would easily show cause for the smile on the part of the recipient. For Pallas-Paramount she appeared on Broadway recently in the film, "The Heart of Paula," while two blocks away she appeared on the stage for Belasco in "The Heart of Wetona." A two-year contract for her exclusive motion picture services reposes in Oliver Morosco's safe. It was through courtesy of Mr. Morosco that Miss Ulrich was enabled to appear in "The Heart of Paula" for Pallas Pictures.



Seal It?

Two Irish maids were enjoying their afternoon out looking at a picture play. During one of the scenes a woman wrote a note and handed it to the servant, instructing her to deliver it.

"Oi wonder if she will read what thot woman put in the note?" asked one of the other.

"Sure, no," she replied. "Didn't yez see the impolite thing seal it?"

Lenore Ulrich Gets Up Early. Shops While Most People Sleep

BELOW is another pose of Miss Ulrich. She does not fume and rage when her breakfast does not come on schedule time. She merely sinks back in her favorite chair and picks up the book that is always lying about handy.

At this hour in the morning the majority of screen favorites are sound asleep or yawning and inquiring the time of day. Miss Ulrich hops right out at seven o'clock and is ready for breakfast at eight, so she can get in an hour of shopping before she punches the time clock.

The fair Lenore—notice that nifty little handbag in the other picture? She designed that herself—is a busy girl these days. She tries to answer all the letters that come to her and devotes a good share of her evenings to letter writing and dictating. She is just as serene and placid as she looks in this picture and will eat her breakfast calmly, refuse to lose her temper because seventy-six people persist in calling her on the telephone before she leaves and will have time to give a pleasant "Good-morning!" to everybody she meets on her way to her car.

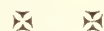
My, it must be grand to be a popular motion picture actress!



A Poor Patch

The scene showed two men engaged in a rough-and-tumble fight. They were both pretty well bruised up. A doctor was called. After putting a quantity of court-plaster on their faces, he made them shake hands.

"Faith," said an Irishman, "that is what I call a patched-up friendship."



Push the Button

Knick—Does he ever stop to think?

Knack—No; he is too busy trying to write scenarios.





FAMOUS PLAYERS

Molly loves to "make-believe," and in her role as Queen of the Fairies is helping Brother Bobby to feed a motherless piggy that objects most unmusically to being "raised by hand."



FAMOUS PLAYERS

Mike, the friendly bull pup, is trained to carry a letter—an accomplishment that becomes handy later, when Molly has run away to make her fortune in the city.

The Spirit of Eternal Youth

MARGUERITE CLARK has caught it in her new picture, "Little Molly Make-Believe." She has captured the spirit of eternal youth and crystallized it in this charming bit of childhood, in which the comedy of her artless manner is but a thin veil over the pathos of helpless children in "the city of lonely hearts and itching palms."

Everybody knows the story of "Molly Make-Believe." It was winsome enough as a story with a strong appeal. Marguerite Clark, who has the ability of an accomplished actress added to her charm of diminutive appearance, has twisted the heart right out of the story and visualized it on the screen.

Without any doubt it is the best picture of the month, beginning with the quaint farm cottage, where the grandmother shares honor with the little star, being the realest, for-surest grandmother that has been on the screen in a long time, down to the time when Molly faces the scornful fiancée of her client, Carl Stanton, and begs her to believe that her visit is only in the guise of "Little Molly Make-Believe."

They run away, the little brother and sister, because they



FAMOUS PLAYERS

The play in the barn winds up in a fight. A boy insults the Queen by toppling her off her throne, and Brother Bobby beats the tar out'n him and packs them all home.



FAMOUS PLAYERS

The runaway children start the fortune-making by turning Bobby into a messenger boy, and he ends his first day by a fervent vote for bed.

discover that grandmother cannot afford to support them. Some of the clever bits of the picture are in the midnight elopement, when Bobby yearns to take his fishing rod and is sternly forbidden by his equally impractical sister. They steal a ride and are discovered and brought into the caboose of the freight train by the interested crew, only to be thrust into the midst of rescuers of a train wreck, where they meet a famous artist and the wealthy Carl Stanton.

Bobby becomes a messenger boy, always "dead tired." Molly

starts the Serial Letter Company, guaranteed to furnish letters from a squirrel or from a sea pirate, varied by love letters, mild, medium or very intense. They are to be real letters from an imaginary person. She has three clients—the little invalid, who demands squirrel letters; the cowboy, who wants very intense love letters; and Carl Stanton, who has broken his leg and wants cheering letters.

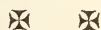
It is a staid enough outline as one writes it. Miss Clark injects every bit of her elf-like self into the playing of it. When you see her curled up in the dumbwaiter, taking a peek to see if her pot of azaleas reached her patient all right, or dressed in the plush

skin of the festive little squirrel, who leaps into the room of the little invalid to amuse her, you forget you are grown up and you enjoy the make-believe just as much as you did when you were a wee tot and "made-believe" all sorts of strange and interesting play-stories at home.

A fat policeman who watched the first run of the picture from the back of the house had the right idea. He expressed it crudely, perhaps; but the meaning is there. He wiped away a bit of moisture from his eyelid as he spoke.

"Aw, it gets yer where yer live," he muttered, excusing himself for the splashed eyelid.

The fat policeman was right. It does "get yer where yer live."



Pro Bono Publico

It takes a bunch of school girls to hand out frank criticism, and accustomed as the screen artists are to it, a group of them over at the Vitagraph lunchroom were routed recently by the artless remarks of a crowd of girls, who evidently regarded them as puppets without hearing.

They stood in front of the lunchroom, closely regarding each unfortunate as they stepped out. Not one escaped. Their comment was absolutely spontaneous and unabashed.

"Say, Sue," said one, as a well-known favorite exited, "that one's sorter fair looking, ain't he?"

A jaunty leading man sauntered forth, trying to be unconcerned. He caught the next one.

"Aw, he uses oil on his hair—looker, kid!"

"That's a wig, girly," corrected another.

"I thought that chap had black eyes, but he hasn't, has he?"

They were not awestruck. They did not gush. Their remarks were made without malicious intent. It was the real pro bono publico. The actors appreciated it, as well as the fact that all remarks were made in a perfectly audible voice, without the



FAMOUS PLAYERS

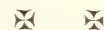
Little Molly Make-Believe poses for her artist friend as "The Coming of Spring."

in the audience, she registered a mental protest against throwing several hundred eggs carelessly about, when people in her circumstances did not dream of even pricing them, let alone eating them.

"It seems cruel," she writes, "to see food wasted in an effort to secure laughs from people like myself, who would prefer to get a chance to eat the eggs."

"How about this, Billy?" said "Pop" Lubin to Billy Reeves, when he displayed the letter.

"Shucks!" said Billy. "As I recall it, those weren't eating eggs; they were just throwing-eggs."



The Other Side

During a society play a woman was shown standing in front of a mirror.

A girl remarked to her escort "that the woman seemed to be glued to the spot."

"Yes, she is probably stuck on herself."



FAMOUS PLAYERS

Molly dresses up to pay a last visit to her patient, Carl Stanton, to tell him that the Serial Letter Company has dissolved. Cornelia, his fiancée, and her haughty mother choose this inauspicious moment to visit him. Molly piteously begs them to realize that "I am only Little Molly Make-Believe."



TRIANGLE-INC

Uncle has the "No-Good Guy" released from jail on condition that he will go to work. Jimmy figures that he'd like to be a detective, and gets a lot of fun out of admiring his name on the office door.



TRIANGLE-INC

Jimmy is not keen for work, but when he recalls this scene from his famous celebration of his fall from the water wagon, he shudders and retires to his private office to await a case.



TRIANGLE-INC

He gets a case, all right, with plenty of excitement and gunmen and bombs and surprises. And when he is out, his office force amuse themselves with detective stories read aloud.



FAMOUS PLAYERS

Valentine Grant, as Nora O'Brien, in her new play, "The Innocent Lie," says good-bye to the goat and the chickens before she leaves her little Irish cabin to find her relatives in far-away America. This is a sparkling play, full of thrills, and written by Lois Zellner. Sidney Olcott directed it.

That Hungry Little Ragamuffin

VALENTINE GRANT rehearsed for several weeks on Lois Zellner's play, "The Innocent Lie," which is her best offering of the year. The Famous Players' Studio is near a large hotel on Fifty-sixth Street, where most of the players go for their luncheon. The hotel habitués are accustomed to the queer costumes, for the screen people do not stop to change, but run in for luncheon with their rehearsal costumes on.

Valentine Grant has a quaint Irish gown—regular goods, by the way, for the shawl came from an Irish cabin, and so did the funny little bodice. The ragged skirt she picked up at great trouble from a clean little Swiss washerwoman, and it has been worn in the scrubbing of many a sturdy Swiss floor.

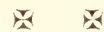
Miss Grant ran over to the hotel for a hasty luncheon one day and was deep in conversation with one of the prosperous-looking officials of the company. He listened with attention while she was telling of some of her experiences on a recent trip to Bermuda. Her appearance attracted the attention of a stranger who was lunching at a near-by table.

"Now, that's what I call a kind thing to do," commented the stranger to his host. "Look at that kind-hearted man over there. He has picked up a hungry little ragamuffin off the street and brought her right in here for a good feed. Look at that steak he ordered for the child—I'll bet it's the first good meal she's had in a month!"

His host recognized Miss Grant in the little plaid shoulder shawl, with her dark hair waving loosely about her piquant, eager little face as she talked.

"Say," he snickered, "that girl tucks away a good, big steak every day. That's Valentine Grant, and she has a mighty healthy appetite. Don't you know a motion picture make-up when you see it?"

And Miss Grant enjoyed the joke on herself more than anyone else.



Everybody Goes

Mr. Jones is a baseball fan. Mrs. Jones isn't. She prefers a symphony concert. Miss Mary Jones says symphonies make her sleepy and that a dancing party is the real thing. Grandpa Jones says dancers should do it in an asylum and that there hasn't been a good show since Harrigan and Hart died. Grandma Jones wishes there was something like a Moody and Sankey meeting nowadays.

Willie Jones pushes his plate away, steps on the cat and remarks that they are all loony, and that, as for him, he is going around to the moving pictures.

Chorus:

"Wait a minute, and we'll all go with you."

The whole family goes to the pictures.



WORLD

ALL FOR THE SAME PRICE.

What promises to end the "cut-back" in film productions is the experiment by Maurice Tourneur with a scene in "The Hand of Peril," in which nine rooms of a house are shown, with action occurring in each room simultaneously. The house is constructed with three rooms and a hallway on each floor, each room connecting and leading by doors from the main entrance on the lower floor to the last room on the upper floor, and the action of the piece shows the flight of characters from room to room and the action occurring in one room that would have to be "flashed back" were the nine rooms not shown. The experiment is quite novel and attractive and fits in admirably in the story, but if it will prove of general worth cannot be told as yet.

Tourneur, who created "Trilby," "Alias Jimmy Valentine," and "The Pawn of Fate," is also responsible for many innovations in camera work and lighting effects.

He Couldn't Forget It

"ONE OF the nearest escapes from tragedy during the making of a motion picture happened to me when I was directing a picture for the Kalem Company, to be known as 'The Fiend at the Throttle,'" says "Silent Bill" Haddock. "It was a railroad story, and this particular scene was to show a girl racing a handcar against a locomotive which was being driven by a madman. A train-load of people behind him were in peril of their lives. Elise McCloud was the heroine and was driving the handcar. We had rehearsed the scene a few times and intended to do the scene slowly. The idea was to work up to the madman's locomotive catching up with the handcar, and she was to climb from the handcar to the locomotive.

"The scene had gone well enough while we rehearsed it slowly, but the trouble came when the speed was increased.

The camera man and I were on a flat car on a parallel track, directing the taking of the picture. We were flying along the track at fairly good speed. As Miss McCloud began to climb onto the fender of the engine, the handcar began to climb after her. If she had been a second or two later in climbing off that handcar, she would have been dashed to atoms, because in another instant it was thrown to one side directly in front of the flat car we were on and broken to pieces. I will confess that I had in that brief instant mapped out for myself the shortest route to South America. I could see my rogue's-gallery photograph plastered around in public places, bearing the inscription, 'Wanted for murder.' With palpitating heart and pale cheeks I told Miss McCloud what a close call she had had.

"But all she did was laugh mischievously and tell me to 'forget it.'"

Don't You Wish You Were a Gish?

DOROTHY GISH was trying on a stunning summer hat before the cheval glass. Lillian Gish was serenely embroidering a front of a crepe-de-chine negligee. She loves to embroider—and after a while she gets all the tablecloths and the centerpieces and the doilies and the napkins and dresser scarfs in the house done and falls back on her clothes.

Every once in a while she glanced admiringly at Dorothy, who was prancing back and forth in front of the mirror, as every girl does who is trying on a nifty new hat.

It wasn't her hat, either. All the more reason why she should covet it.

"Doesn't that hat look nice on Dorothy?" said Lillian calmly. "I suppose I might just as well say good-by to it right now. It would be a shame not to give it to her when she looks so well in it. That girl has no sense of property rights, anyhow. She'll let me do all the shopping, and then try on my things and look so well in them that I haven't the heart not to give them to her."

"You darling!" shrilled Dorothy. "Will you really give it to me? You are a duck!"

"We humor that girl too much," said Mrs. Gish, the mother of these two screen stars. "Dorothy, this is the last time Lillian is going to give you anything of hers. Do you hear?"

"Yes, sweetheart," smiled Dorothy; "I hear. And I won't ask for another thing—only—that veil really ought to go with the hat, don't you think, Lillian?"

"Take the veil," assented Lillian, threading her needle with more silk, and everybody laughed at the notion of gay little Dorothy Gish really doing that.

"You know, mother and Lillian spoil me to death," said Dorothy, airily settling the veil on her pretty head. "They are the grandest mother and sister a girl ever had, and I wouldn't trade them off for a million dollars. Lillian, could I just borrow that new pair of white suede pumps you got yesterday? I'll take good care of them, and I won't ask you to give them to me."

Lillian Gish nodded her head and waited to see Dorothy emerge with the new shoes. She sighed indulgently when at last her sister was arrayed for the afternoon. She had selected the choicest of Lillian's garments and danced happily about the room, with her fingertips airily waving as she waited for compliments.

"Honest, mother, dear," she said, "this is the last time I'll ever ask Lillian for anything. Only—she has such lovely taste in clothes, and I hate to shop, and she doesn't mind it at all. And you must admit that her clothes look nice on me, don't they?"

It had to be admitted. And Lillian and her mother ex-



TRIANGLE

Lillian Gish at her favorite pastime of embroidering.

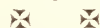
changed humorously resigned glances and kissed Dorothy good-by as she tripped merrily out to her friends with whom she was to drive.

You can see from this that when the Gish sisters are at home, they are just like all the rest of us. They wear their sister's clothes and borrow their mother's best perfume and sneak out the best handkerchiefs when they are in a hurry, hoping to get them back before they are found out.

Just like other girls, for all they are famous screen stars.

The world of publicity has small place inside the Gish home, that is covered over with roses and bordered with flowers and full of sunshine and good nature and love. It is Lillian who shares her mother's love of housekeeping. When she has spare time, she spends it puttering around the bungalow, trying new recipes—just like other home-loving girls—running over new music, embroidering and digging out the bureau drawers, exactly as any girl would do.

Dorothy is the planner of the pair. She knows exactly how she wants her gowns made and what she expects for dinner. But she leaves it to Lillian to execute her plans. They have never appeared together in a picture, because each is a star and must therefore play in separate pictures.



Jackie Saunders in Mufti

A pert young woman hung around the Balboa studios recently, waiting to see Jackie Saunders. Finally she mustered up courage enough to approach the dressing-room of the star and timidly knock.

"I'd like to see Miss Jackie Saunders," she said to the girl who opened the door.

"I am Miss Saunders," said the actress politely.

The young woman looked at her critically. She noted the rolled-up sleeves, the calico apron and the broom held in very capable hands.

The visitor grinned with appreciation.

"Yes, you are," she said. "Say, go on in and tell your mistress I really want to see her, will you?"

"Good enough," said Miss Saunders. "I do look the part, don't I?"

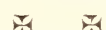


In These Scenario Days

Two urchins were intently watching a dog fight.

"Some dog fight!" said one.

"Peach!" said the other. "Who wrote it?"



"I hear Mrs. Film is putting out on the matrimonial sea again." "Yes; and she's taking a third mate."

"Artie, the Millionaire Kid"

THIS picture gives an opportunity for Dorothy Kelly to prove that she is a good comedienne. If she follows the usual runway of the funny girls, just as soon as she finds out that she is really clever in comedy, she will hang out a dragnet for the dramatic managers and produce large amounts of intellectual conversation anent the seriousness of comedy drama and her lack of opportunity in merely affording a few moments of laughter and relaxation to the people who are in need of such a tonic.

That's the way they all do. They refuse to see any wholesome mission in making people laugh.

However, Miss Kelly is a jolly little comedy girl, and we beg her humbly to remain such and continue to give us cachinnations now and then.

There is plenty of fun in this picture, although it might be cut here and there without interfering with its value as a comedy. Artie is a millionaire's kid as well as the millionaire kid. Ernest Truax, as Artie, gives himself plenty of chances to get a laugh



VITAGRAPH
Dorothy Kelly.

quested to resign from his scholastic career by the harassed faculty. Friend father concurs in the resignation and comes into the merger. He hands Artie concise advice on behavior in general, with the announcement that as far as he is concerned, Artie is now on his own, and severed from any parental, support.

Artie accepts the decision and looks upon it in the spirit of adventure. He becomes a book agent and falls in love with Annabelle, whom he meets at a girls' school, where he is earnestly endeavoring to earn an honest meal or two by disposing of books. He wants to marry her. But Annabelle is an expensive proposition, and it is up to Artie to emulate friend father's talents and make some money.

As he ponders upon this problem, he runs across his father unexpectedly in a country village. He is not keen on being noticed by father, and slips behind the automobile, where he picks up a tip on real estate. He overhears his parent planning to build a railroad through the village. Artie has some of the pa-



VITAGRAPH

Artie is Annabelle's choice, but not her father's.



VITAGRAPH

This is father's choice, but not Annabelle's.

and excellently portrays the care-free college youth, who would consider it perfectly probable if President Wilson were to ask him to drop over to Washington and take his place for a week or two, while the Big Boss went fishing. He would undertake the job, too, with plenty of sang-froid — whatever that amounts to.

Dorothy Kelly, as Annabelle, needs no defense. She has youth and verve and beauty and a remarkable facility of facial expression. As a side partner to Ernest Truax, she is everything that one could ask. And when it comes to widows' wiles, Etienne Giradot has them down to a fine edge. As the Widow, he played hob with the two old men who hoped that their fascinations might win her alleged wealth.

Artie, to begin with, does not shine in college circles. To be explicit, Artie is fervently re-



VITAGRAPH

Artie's friend captivates the gay old ducks.

rental gray matter in his head and immediately wires a waggish college friend to conspire with him. He buys up all the spare real estate in the place and aids and abets his friend to impersonate a wealthy widow, who fascinates both Artie's father and Annabelle's elderly suitor.

Annabelle is having troubles of her own all this time. Her parent objects to Artie on general principles and favors the elderly but rich man. Annabelle cannot see it and snubs her ancient caller unmercifully. She is not in on the wealthy-widow deal and gets pretty well peeved when Artie pays the old girl a bit of attention. But the widow ensnares the two elderly financiers in a net of their own making, and when the denouement comes, there isn't anything to do but to take their medicine and hand Artie the money and the girl.



VITAGRAPH

The wily widow, who has played Artie's father skillfully against Annabelle's elderly would-be fiance, throws off her wig and discloses the fact that she has made a fool of both of them, while Artie and Annabelle make the most of the situation by announcing their engagement.

A Score of Permits To Be Secured

WE DO not always realize the innumerable details essential to the making up of a picture which is taken, not from built-up sets, but from genuine environments.

In the making of "The Woman of It," which is now being completed by Premo, Director Harley Knoles surprised the Campus Restaurant, on Seventh Avenue, New York, one evening, by trooping in his company and photographing the guests present.

Shortly before that the Country Club, at Saranac Lake, found itself, with all its members, part and parcel of a tragic meeting soon to be seen in "The Woman of It."

The youngsters at the New York Foundling Asylum opened their eyes wide one morning, when they saw a moving picture machine turning slowly and surely before them.

Down to Keith's Union Square Theater next the company of "The Woman of It" were led, and a genuine stage rehearsal, with all its bumps and faults, was put on the screen.

From here Director Knoles led his panting actor folk to one of the outgoing ocean steamers. They did not know whether they were going to be transported through the war zone, but they found it was only to get them on the deck, and some of them down with the stokers.

✕ ✕

It Might Screen Well

The four-year-old took in every detail of the domestic scene, wherein the mother in the slum kitchen took an active part in a difference of opinion with her husband. Crockery and chairs flew about in a lively fashion, and the small boy enjoyed it.

"Maw," he whispered to his parent at the conclusion of the scene, "next time you and paw have a fight, have your picture taken, too."

✕ ✕

Picked Up

A sea picture was being screened. A beach-comber was picking up driftwood and other things that had been washed ashore.

"There is a man," remarked a gentleman to his wife, "who knows how to get the drift of things."



VITAGRAPH

Artie and Annabelle joyfully count the million dollars Artie made off his father on the real-estate option. Too bad it is only stage money!



RAMONA

The dramatic version of "Ramona," Helen Hunt Jackson's widely known story, possesses great fascinations for theatergoers. This is the famous controversy baby of the picture. People accuse the director of using the same baby twice, in scenes twenty years apart. The director says he had two separate and distinct babies. But this little chap is a natural-born comedian—you can tell from the way he laughs and gestures.

Was There One Baby or Two?

WITH elaborate transformation scenes in which real actors and actresses and stage settings merge gracefully into the shadows of the screen, "Ramona" departs in a radical fashion from other photoplays. It is neither a drama nor a picture, but a composite of the two. It is real and pulsing with human feeling and comes to us like a bit of life re-energized from the years that are gone.

There are no "STARS" in "Ramona." For this bit of relief, we thank the producers. When we say "STARS" capitalized thus, we mean people who are employed to make a picture on the strength of big salaries, wide publicity or previous triumphs on the dramatic stage. The point is that the play, rather than the players, is featured.

The controversy over the little brown baby was amusing. On the night of the opening in New York, Mary Pickford sat in a box, accompanied by her husband, Owen Moore. Mary kept her back to the audience, and but few knew who the little figure in the wide tan hat and blue panne-velvet Eton jacket was. Miss Pickford wiped away a few tears, until the scene in which the baby appears again was shown. Like everybody else in the house, she smiled and whispered,

"Oh, they used the same baby for that scene—and twenty years later!"

Donald Crisp, who created this picture, denies the allegation. He says positively that he did not use the same baby for Ramona and later for Ramona's child. He asserts unequivocally that he would not be guilty of anything so inartistic as that.

"The babies are both brown in color, but they are two separate and distinct babies, I assure you."

So now that we are confident that there are two babies in the picture, we can admire the domesticity of the picture. The baby is a bright child, whether he was repeated or not, and we return his salute cheerfully.

"Ramona" has the color, gayety and innocent abandon of the fiestas; the serene life of a period when aristocracy was based on true worth.

In addition to three massive atmospheric stage settings illustrating the different periods of the story, there are fifty-two people employed in the presentation of the Clune cinema-drama, of which thirty-two are musicians, the balance being vocalists and instrumentalists who appear in the transformation scenes.



PALLAS

Helen Eddy Accepting an Offer From Pallas

LITTLE Helen Eddy is a new comedienne. They are picking them young nowadays and training them to suit. Helen promises well—if she keeps up to plans and specifications.

She had a small part in the Pallas production of "The Gentleman from Indiana" and added a few little extra touches of comedy all her own and all entirely contemporaneous. In one scene all the studio audience gave her a hand, and the scene stopped while they all laughed and the director paused to ponder over an idea while he kept his eye on Helen.

Less than twenty-four hours after that, Miss Helen was called into the office and asked to sign her name on a dotted line of a contract that called for her exclusive services.

"Hurray!" said Helen. "No more waiting around as an extra!" And then blushed when everybody laughed again and a camera snapped her as she looked at them deprecatingly.

She knew what she was being thankful for, for it has not been long since Helen wandered into the Pallas studio one day, hoping for a chance to get on the screen. She happened to be the first girl near the rail when the director shouted for an extra and was tagged. She has been IT ever since. She exhibited so much real talent when she was given a small bit to play

that they could not afford to lose her. She has a few deep thoughts on comedy herself, too.

"What I hope to do," she said shyly, "is to make people laugh with me and not at me."

Lots of the older comediennes have not thought of that.

Helen is to play with George Bebon in "Pasquale."

She Had To Have That Job

"You cannot keep a good actress out of the business," says Myles McCarthy, "and I'll tell you why. It's because you simply cannot do it

"A girl came into our studio a few weeks ago and asked for a job. I was in a hurry and told her to come back some other time. I did not need

her particular type just at that moment. I saw her there next day and the next day, and then she walked up to me and said,

"'Mr. McCarthy, did you ever hear about the boy who went into a store to ask for a job, and when he was dismissed, stooped to pick up a pin and carefully put it in his coat? The boss noticed the action, called him back and gave him a job. Ever hear about that boy?'

"'Seems to me I have,' says myself. 'I read about that boy in the Fourth Reader at school. Why?'

"'Well,' said the girl, 'you watch me.'

"She walked to the door, stooped and picked up two pins from the floor, and walked easily back to the spot where I stood staring at her in astonishment. It occurred to me that she had an artistic walk and that her way of bending for the pin indicated grace of movement.

"'I believe I can use you in my next picture,' I said. 'You're engaged right now. But just between you and me, tell me why you went to the trouble of picking up those two pins.'

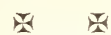
"'Because I want two jobs,' she said demurely. 'I think I can get one in the assembling plant at night, and I want to get in the pictures in the daytime.'

"Well, sir, what could a man do with a girl like that but give her both jobs?"

Yolkless Eyes

"Tillie's Tomato Surprise" was on the screen. Marie Dressler was putting the facials into the close-ups.

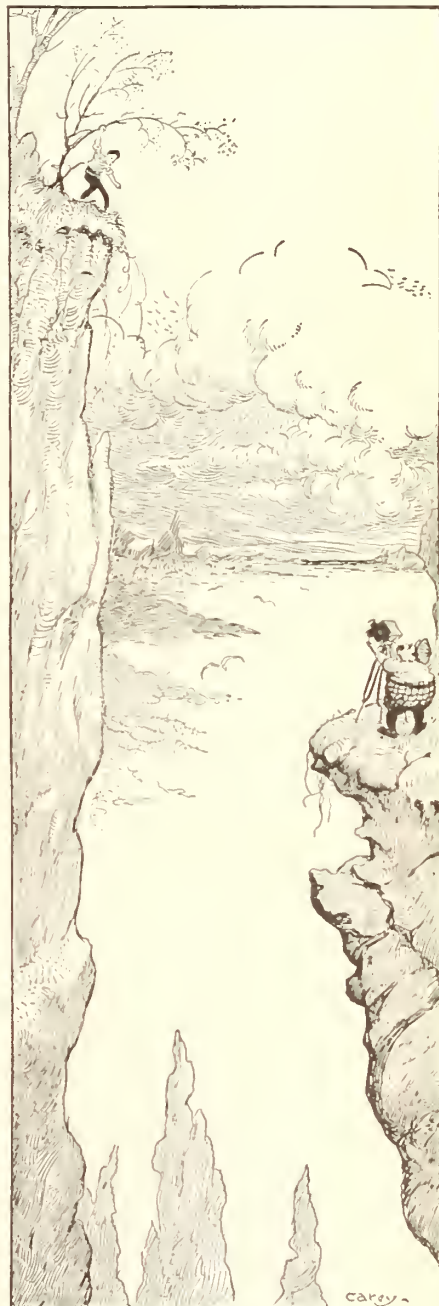
"Look at her eyes, mother," said little Mary, in the audience. "You only see the whites. The yolks don't show at all."



A Plaster

Clara—Doesn't that movie actor stick to any girl?

Bella—No; he is too stuck on himself.



JUDGE

Movie actor—What! I'm expected to tumble off this cliff!

Operator—Sure! Dot's all right. Take your time und fall nice und slow. I can make it look fast in der pictures.



AMERICAN-BEAUTY

That is just the name of the company and not the title of the man above, who is jolly John Stepping. Not bad looking, is he? No, indeed.



VOGUE

Myrtle Sterling refuses to diet, and says it's nobody's business how much she weighs.



KEYSTONE

Mack Swain says he is glad there are no chiggers in his section of California, for he does love to sit on the grass, and he doesn't like chiggers.



KEYSTONE

Here's Roscoe Arbuckle, who looks just the same on or off the stage.



ELBOA

Andrew Arbuckle—no relation to Roscoe—admits that he is inclined to be a bit avoirdupoish; but he doesn't care—he likes to be fat.



WITZEL

"Keystone Fritz" believes that plenty of laughter is good for the liver.



EDISON

"Did you ever see such a laughed Grace Morrison, who She did not dream that we were in the middle of the page when



THANHOUSER

Walter

Fat Folks Are All

WELL, who wouldn't be glad to see happy faces here to-day except Hugh Mack, up in the sky in just a minute. Of course Fritz is just beneath Hughie, isn't it? Watching an aviator make a loop was taken and was thinking, "fall!" And do you see Walter's marvelous pie-eating act?

Have a laugh with us.

FOLKS OF THE FILMS



“A bunch of fat folks?”
we showed her this page.
going to put her right in
said it.



liars.

Good-natured

to see so many bright and
Every one with a broad grin,
ner, and he is going to laugh
s Powell, in the lower corner,
ghing, either. But he was
p in the sky when this picture
osh! what if that chap should
liars, just above, in his mar-



LUBIN

“I’d like to do ‘Camille,’ but I’m so pesky bashful!” explains Marie Dressler.



VITAGRAPH

“The top o’ the morning to you,” says Kate Price. The same to you, Katie, agra.



“Fatty” Voss watching his favorite film—Fatty is a great film fan.



VITAGRAPH

“I’ll look pleasant for you,” said Hughie Mack; “but don’t ask me to smile. I’m handsomer when I just look pleasant.” And so he is.



L-KO

Gene Rogers as he appears when he has ordered a light lunch of planked steak, French-fried, endive salad and biscuit tortoni, and is waiting for it.



VOGUE

“Holy cats!” said Russ Powell, as he watched a man dropping fake bombs on New York City. “Suppose he had a regular bomb!”

FOURTEEN FUNNY FAT FOLKS OF THE FILMS



AMERICAN-BEAUTY

That is just the name of the company and not the title of the man above, who is jolly John Stepping. Not bad looking, is he? No, indeed.



VOGUE

Myrtle Sterling refuses to diet, and says it's nobody's business how much she weighs.



EDISON

"Did you ever see such a funny bunch of fat folks?" laughed Grace Morrison, when we showed her this page. She did not dream that we were going to put her right in the middle of the page when she said it.



LUBIN

"I'd like to do 'Camille,' but I'm so pesky bashful!" explains Marie Dressler.



VITAGRAPH

"I'll look pleasant for you," said Hughie Mack; "but don't ask me to smile. I'm handsomer when I just look pleasant." And so he is.



KEYSTONE

Mack Swain says he is glad there are no chiggers in his section of California, for he does love to sit on the grass, and he doesn't like chiggers.



KEYSTONE

Here's Roscoe Arbuckle, who looks just the same on or off the stage.



VITAGRAPH

"The top o' the morning to you," says Kate Price. The same to you, Katie, agra.



L-KO

Gene Rogers as he appears when he has ordered a light lunch of planked steak, French-fried, endive salad and biscuit tortoni, and is waiting for it.



EALCOA

Andrew Arbuckle—no relation to Roscoe—admits that he is inclined to be a bit avoidupoish; but he doesn't care—he likes to be fat.



WITZEL

"Keystone Fritz" believes that plenty of laughter is good for the liver.



THANHOUSER

Walter Hiers.

Fat Folks Are Always Good-natured

WELL, who wouldn't be glad to see so many bright and happy faces here to-day? Every one with a broad grin, except Hugh Mack, up in the corner, and he is going to laugh in just a minute. Of course Russ Powell, in the lower corner, just beneath Hughie, isn't laughing, either. But he was watching an aviator make a loop in the sky when this picture was taken and was thinking, "Gosh! what if that chap should fall!" And do you see Walter Hiers, just above, in his marvelous pie-eating act? Have a laugh with us.



"Fatty" Voss watching his favorite film—Fatty is a great film fan.



VOGUE

"Holy cats!" said Russ Powell, as he watched a man dropping fake bombs on New York City. "Suppose he had a regular bomb!"



KLEINE

"Don't shoot!" says Musty Suffer, who calmly saves the target by covering the barrel with his palm.



KLEINE

Escalators are slow when one is in a hurry—and the lion is roaring.



KLEINE

Taking a finger-print under difficulties.



KLEINE

"I saw your sign," coaxed Musty Suffer, "and I think I fill the bill."



POWERS COMEDY

Here is a picture that will take you back to your boyhood days, when your greatest ambition in life was to catch one of the "two-pounders" you heard them talk about. You started out in the morning full of enthusiasm, cut a rod from a tree and dug worms for bait, and fished all day in the hot sun and planned how your mother was going to cook your "catch" for your supper when you got home, just as these boys are doing in the Powers Comedy, "Some Fish."

A Canny Suitor

"WHAT'S on your mind?" said the Two-minute Man to Clara Kimball Young, who was smiling joyfully over her mail.

"Proposals," said Miss Young.

"Marriage or films?" queried the Two-minute Man.

"Quickly, now, if you want to get into my book."

"Read it for yourself," said Miss Young, handing over the letter. "It's too good to keep."

The letter was from a small middle West town and was direct and to the point. The writer knew what he wanted and had his plans all made. He had no scruples about the hiatus in respective salaries, either. He wrote:

"I'm a good Baptist; but even if you are an actress, I am willing to marry you. I get \$22 a week and see by the papers you get \$2,000. We could live verry comfortible on \$2,022 a week. If interested, rite me, and I'll send picter. I already have yours."

✕ ✕

The Horse Was Willing to Work

A lazy son, who preferred to spend his time in loafing rather than to help his father at black-smithing, attended a picture show with his mother. He watched with deep interest the father of the hero, who loved his horse more than he did his son.

"Look, maw," he said, "that chap loves his

horse better than he does his son." "Yes," said the mother dryly; "the horse is willing to work."

✕ ✕

The Knock-out Blow

Two sons of Erin were watching a picture where a couple were drinking rather freely.

"Faith," said one, "they be regular booze fighters."

"Yis," was the reply; "and they don't seem to be worrying about receiving a knock-out blow."

✕ ✕

Fade-out

Cobb—Doesn't his wife allow him to say a word?

Webb—No; just as soon as he starts, she butts in with a "cut-in leader."

✕ ✕

The Bum

One of the many imitators of Charlie Chaplin was being screened, taking the part of a tramp. The following was heard:

"That chap takes his part well."

"Yes, he certainly is a 'bum' actor."

✕ ✕

The Law of Compensation

Two Irishmen were seated in a movie house—one that was usually badly heated.

"Oi say, Casey, do yez ever feel cold in here?"

"Phaix, no," was the reply, "Oi get too numb."



POWERS COMEDY

And this is all you had to show "the fellers" when you got home. Rotten luck!



PALLAS-PARAMOUNT

Mr. Taylor directing Winifred Kingston in "Davy Crockett." Dustin Farnum, sitting at his ease by the fireplace, is watching the rehearsal.

Winsome Winifred Kingston

MY, BUT Dustin Farnum is the lucky chap! Some men have all the luck, anyway. He can chat with Winifred Kingston every day, scold her a little if he dares, and have the privilege of watching her pretty face and still prettier manner as often as he likes during the hours of rehearsal for the Pallas-Paramount.

Miss Kingston has been playing opposite the popular matinee idol for some time and is just as popular as he is. When a Kingston picture is advertised, you are sure to see the picture house crowded with men and women who love to watch her pretty little ways on the screen. She is a favorite with women as well as with men.

She was rehearsing for "Davy Crockett" when she stopped long enough to give a bit of a chat for FILM FUN. You may be interested in knowing that she is an English girl and was educated in Edinburgh, Scotland, and in Paliseul, Belgium. She first appeared on the English stage with Sir Beerbohm Tree, and later under the direction of Charles Frohman. You will remember her as the charming girl who played in "The Servant in the House," "Pomander Walk," and other notable successes.

Her red-blond hair, wavy and glinting with bronze lights, and her gray-blue eyes are very effective, both on and off the screen. When she flashes that Kingston smile at you and sinks down on a conve-

nient box while the director has an argument with the camera man, you just naturally have to like Winifred.

"You know," she said, "the other day a mother wrote me, asking about the temptations of the screen for young girls. Her daughter wanted to get into the pictures, and she was trying to keep her at home.

"Do you know, it reminded me of the boy in the grocery shop. Naturally, the prettier the girl is, the more apt she is to surround herself with what might be temptations, unless she is too busy to notice them."

"But what about the boy in the grocery shop?" we asked her. That director was about at the end of his argument with the camera man and was addressing the electrician with brief asperity. It looked as if the scene might go right along in just a minute, and we wanted to hear about that boy in the grocery shop.

Miss Kingston smiled gayly.

"Why, the boy was standing around rather close to a barrel of rosy apples, and the grocer leaned over the counter and yelled,

"Hey, there! be you tryin' to steal them apples, boy?"

"No—no—sir," faltered the boy. "I—I'm trying not to!"

Well, there you are. You will have to pick out the meaning for yourself, for just then the director called her, and Dustin Farnum sauntered up and came into the scene, and there was time for no more talk.



PALLAS-PARAMOUNT

Winifred Kingston.



PALLAS-PARAMOUNT



Lydia Yeamans Titus, a clever character comedienne, has some fun with the curious neighbors in the picture, "He Fell In Love With His Wife." She is never afraid to subordinate her looks to the necessities of the comedy.



PALLAS-PARAMOUNT

Dustin Farnum, as David Garrick, in the play of the same name, in an effort to cure the daughter of his host of a growing infatuation, simulates intoxication and playfully lifts off the wig of Aunt Araminta (Lydia Yeamans Titus), while Ada Ingot (Winifred Kingston), the daughter, stands by in pained amazement at the behavior of her idol.



TRIANGLE FINE ARTS

Don't you think Norma and Constance Talmadge look exactly alike? They are going to play together in the Fine Arts pictures.

He Sat on Margo

KITTENS REICHERT, the baby star and pride of the Fox Company, has a mythical mind companion, in common with many imaginative children. She calls it her "mind-doll, Margo," and talks and plays with her as though she were alive. Frequently it causes embarrassing complications for Kittens's mother.

Kittens and her mother were sedately going home on the subway recently, and the baby star carefully made room beside her for Margo, to whom she chatted brightly. Her mother is so accustomed to these one-sided conversations that she paid no attention to them, until a portly gen-



FOX

Kittens Reichert.

tleman essayed to sit beside Kittens. Wild cries from the child and bewildered stares from the fat man aroused the passengers to the knowledge that something was happening.

"He's sitting on Margo!" shrieked Kittens.

The fat man hastily rose and looked at the seat. Seeing nothing, he seated himself once more.

"Get up, fat man!" yelled Kittens, tugging at his sleeve. "You're on Margo, and she'll be simply scrunched to death with you!"

Kittens's mother was compelled to leave the train at the next station, and the fat man is still wondering what it was all about.



L-KO

Alice Howell, a Wholesome Gloom-chaser



IRISH by descent and American by birth—makes a combination that cannot be beaten. Like Mark Tapley, Alice Howell, the mirthsome L-Ko comedy girl, believes in having a few troubles now and then, just to give herself credit for keeping cheerful.

All of the now famous stars started in at the same salary—\$3 per. Some of them are ashamed of it, and more of them are proud of it. Alice Howell did not even get that regularly. Some weeks she worked all week for \$6 and was glad to get it. And supported an invalid husband on it, too.

There's something to get credit for—being funny on \$6 a week and your husband ill with tuberculosis.

"We need," she said, cheerily, "the hard bits of road to make us appreciate the better places. My husband and I were in vaudeville together, until he became ill and I had to take him to California. It was up to me to find something that would take care of both of us and I got a job as extra in the Keystone Company. Sometimes I made \$6 a week, and sometimes it went up to \$9. It's not easy to be funny on \$6 a week with an invalid at home, but I had to do it."

"I don't know why it is that people seem to expect queer old clothes as a part of the comedy, but they do. So I dig out the queerest I can find, and even the actors laugh when I come into a rehearsal with my mop and pail. It is a serious job trying to get something new and funny to amuse people with, but

it is all a part of the job. Such is life in the wild West, you know, and the West you go, the sucher it gets."

Miss Howell never allows herself to get "low in her mind," and as a result even the camera men laugh sometimes when she starts a rehearsal. Half the fun of her work lies in the wholly impromptu remarks with which she seasons her screen work and which is unfortunately all lost in the picture. And, goodness knows, anything that will make a camera man laugh has to be funny. They are the original glooms when it comes to having a sense of humor.

"I met a famous screen star out shopping the other day," went on Miss Howell, "and she was putting on more side than Mike with Jake's boots on. She languidly groaned because she could not get any more gowns from Paris, owing to the war, and loftily offered to take me uptown in her car—accent on 'MY car'—you know how they do it."

"What did you do?" somebody asked.

"Lawsie!" grinned Miss Howell. "I admired her suit and asked her if she would ever forget those jolly old days when we used to trot about on Fourteenth Street, in New York, trying to pick up a bargain suit for \$12.50 and tickled to death when we could. And I will say for her," went on the comedienne meditatively, "that she dropped all her upstage business right away and became her natural, gay, jolly and unaffected little self. But then, who could blame them for letting it go to their heads?"

And Miss Howell picked up her mop and pail and lumbered away to rehearsal.



KALEM

When Ham was awaiting his call for rehearsals in "Ham and the Masked Marvel," he spent his spare time playing with his pet pup. Ham loves animals and has such a collection of pets at the studio that the rest of the cast have thought seriously of sending him a Black Hand letter, warning him to keep his pesky pets at home and out from under their feet.

He Wanted To Be God

A Sunday-school teacher in Minneapolis springs the latest, straight from the fertile mind of a six-year-old lad in her class.

"Now tell me," she said sweetly one Sunday morning, "who would you boys rather be than anybody else in the world? Whom do you admire most?"

There were eight small boys in her class, and seven promptly raised their hands and wiggled their fingers in an effort to get the floor.

"Charlie Chaplin!" they yelled in chorus. "We ruther be Charlie Chaplin!"

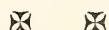
The remaining small boy looked at them pityingly.

"I ruther be God," he said piously.

The Sunday-school teacher had lifted her educated eyebrows in sad recognition when the seven voices chorused their desires. She beamed warmly on the pious youth.

"That's what all little boys should desire," she said. "And now tell us, James, why you would rather be God."

"Aw," rejoined the small boy, "'cause God can make all the nickels anybody'd want to see Charlie Chaplin six times a day!"

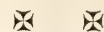


The Right Idea

"Old" Tom Burrough, a character actor of unusual ability, who is not old and who will appear in a leading part in a new Fox photoplay, is an inveterate cigar smoker. He has a secret, too, about cigar smoking.

"I always light the wrong end," he said. "Any smoker will tell you he gets more enjoyment out of

the last few inches of a cigar. I light the last half first and get to the good spot as quickly as possible."



Film Fishing

Ever court, in a photoplay,
Kissing a maiden, "near-passe"?
What would you do if she whispered, "Stay!
It's leap year! Must you go?"

This is the year—so sages say—
That all the women have their way
And dare propose with air blase,
To "land" a balky beau!

Wish they'd "fade this feature out"—
Hooking suitors, like the trout!
Close-up's very fine, no doubt;
But "flash" a single reel!

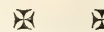
—Dorothy Harpur O'Neill.



True to Type

Anna—Is the motion picture actor a progressive-euchre player?

Bella—Yes; he started in to make love before the cards were cut.

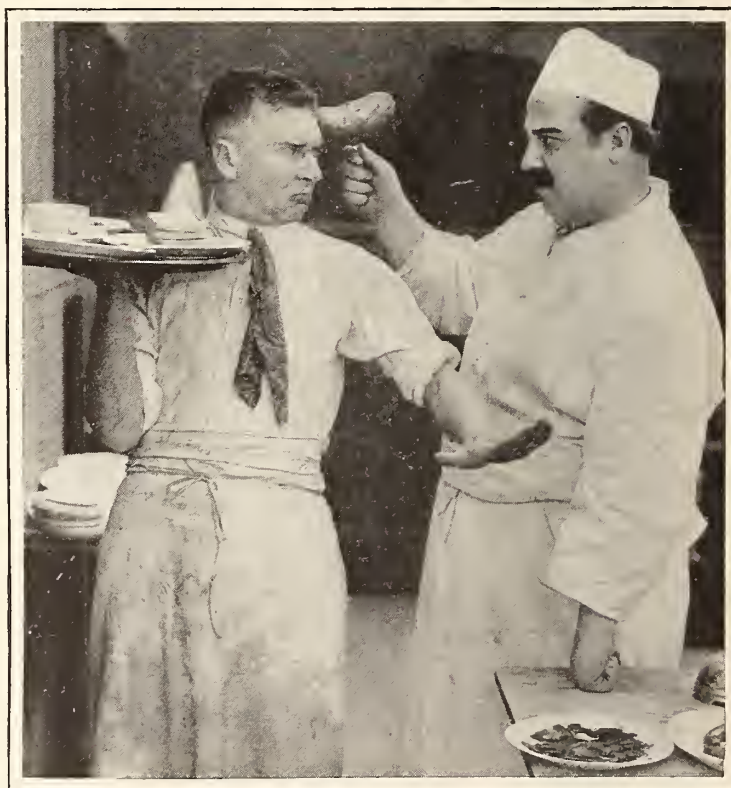


Patriotic

"Do you know," asked the motion picture actor, when the landlady had passed him a stingy dish of strawberries, "why all this reminds me of Old Glory?"

"I can't imagine," she replied.

"The berries are red, the dish in which you serve them is reasonably white, and the milk is blue. I congratulate you on your patriotism."



VOGUE-MUTUAL

"Knock-out Kelly" thought he had a cinch at intimidating his friends, but the cook laid him out with a hot potato just the same, in the Vogue comedy, "Knocking Out Knock-out Kelly."



Mrs. Gadder—Yes. I suppose he hates to stay home alone.

A KIND word loops the loop.

Don't go around with

“An irresistible actress has just met an immovable actor.”

"The folks at our film studio are greatly in-

<p>SAVED BY THE ENEMY</p>	<p>JAKE BLANK GETS ORDERS TO GO AS A SPY AND GET A PLAN OF THE ENEMY'S FORT</p>				<p>HE IS CAUGHT AND PUT INTO PRISON</p>
				<p>DOOMED TO BE SHOT AT SUNRISE HE IS ABOUT TO GIVE UP HOPE</p>	
<p>WHEN HE DISCOVERS SOME LOOSE STONES IN THE WALL AND GETS INTO THE NEXT ROOM (THE PROVISION ROOM)</p>					<p>HE FINDS SOMETHING WITH WHICH HE MANAGES TO MAKE HIS ESCAPE</p>
<p>HE LOADS THE BIG GUN TO SUIT HIMSELF AND WAITS FOR RESULTS</p>				<p>THE NEXT MORNING THE GUARD FIRES THE GUN AND HELPS JAKE TO GET TO HIS CAMP QUICKLY ALSO JAKE'S REWARD</p>	
					<p>PASSED BY THE BOARD OF CENSORSHIP</p> <p>George Carlson</p>

Saved by the enemy and a few yards of eels.



“WELL, what do you know?” inquired the Friend hopefully. The Film Fan wiped his forehead cheerfully and grinned.

“Like a lot of folks nowadays, I know a lot that ain’t so,” he replied. “In fact, I may be said to be a vast compendium of misinformation carelessly compiled. I have been around the offices gathering news. Mary Pickford has left the Famous Players—Mary Pickford has not left the Famous Players. All the big companies have merged—none of the big companies have merged. Valentine Grant has signed up with the Mutual—Valentine Grant will keep right on with the Famous Players. Francis Bushman has broken a leg—Francis Bushman has not broken a leg.”

“Pay your money and take your choice,” grunted the Grouch.

“I heard something interesting about the Fiji Islanders,” pursued the Fan.

“What do they know about motion pictures?” objected the Grouch. “They are cannibals, those chaps.”

“Motion pictures have cured them of being cannibals,” insisted the Fan. “Fact. I was just talking to a Governor chap—fellow named Sweet-Escott. He is the British Governor down there. He says the worst trouble with the Fijians nowadays is that they won’t wear trousers. Says they prefer a piece of cloth, and the high winds down there make ’em a lot of trouble, blowing their spring suits away. But the motion pictures have cured ’em of eating each other. Fellow went down there from the States with a motion picture outfit and took some pictures of some of their ceremonies, and they have gone crazy over them. They come for miles to see the pictures and laugh themselves into convulsions over some of the funny antics of Chester Conklin and Roscoe Arbuckle and the rest of those comical ones.”

“Huh!” said the Grouch.

“Yes, sir,” said the Fan. “And talking about funny bits of news, the other day I was hanging around out at Fort Lee, watching the picture people, and I saw the first strike I ever heard of among the motion picture people. This strike fever struck ’em amidsthips that day. It was worth seeing.

“You see, the Paramount folks were putting on a rehearsal that called for about forty senators. They picked forty extras and diked ’em all out in Prince Alberts and high silk hats and walking canes and white whiskers. But when they came to shoo them into the senate chamber, a few guys sulled and said they wouldn’t play unless they could have \$4 a day instead of \$3.

“The senate was divided against itself. About half figured that \$3 in the hand was worth \$4 in an argument. They knew they could not hope to earn any more anywhere else. But a few walking delegates who had heard about the fabulous sums being paid out in the motion picture business stuck out for four bucks. The standpatters gave battle to the strikers, and the

way those white whiskers and canes and silk hats flew was a caution to snakes.”

“Who won?” said the Friend, with deep interest.

“Why, the director came out, madder’n hops, and said there would be no picture at all if that was the way they felt about it. He ordered ’em off the place, and the strikers and the standpatters fought all the way down to the ferryboat.”

“If they’d give a few of those walking delegates their walking papers”—began the Grouch.

“That’s right,” said the Fan cheerfully. “Now, the other evening I went to a dinner of the Manhattan Medical Association, and they cheered us up by showing us some edgy pictures of all the latest operations. Know what they are doing?”

“Naw,” growled the Grouch; “and what’s more, I don’t care.”

“Well, sir, it’ll get so these doctors ’ll quit coming to New York for post-graduate sessions,” said the Fan. “Blest if they didn’t have motion pictures taken of all the difficult operations performed in the hospitals and throw ’em on the screen. They had to throw water on a few of the squeamish lay visitors, who fainted in heaps at some of the more radical scenes. Dr. Harold Hays, president of the association, just had ’em bundled out and went right on with the fun. I saw ’em amputate a chap’s leg by the bloodless method, take out a boy’s entire interior, give it the o. o., wash and iron and pink the edges and put it all back so carefully that there wasn’t a wheel left over. They showed us how they can perform painful operations without pain by means of local anesthetics, and we saw the patients chatting cheerfully with pretty nurses while the doctors pawed over their recalcitrant legs or arms.”

“Ugh!” said the Grouch. “Let’s talk about something pleasant.”

“I was only telling you what a wide field the motion pictures have,” protested the Fan. “They magnify these pictures, run ’em slowly, and send ’em all around the country. The young doctor in the small town reads about these operations in his medical journals, and then sees every detail as clearly as if he was at the clinic. Wonderful, not?”

“Not’s the word,” admitted the Grouch. “When I see a picture, I want to see something that will entertain a tired man—not scare him into a faint.”

✕ ✕

Nice People To Be Thrown Amongst

Alice Gale was telling some studio visitors of one of her trips to continental Europe.

“Did you see the Dardanelles?” asked one of the visitors.

“No, we did not,” Mrs. Gale replied.

“That’s too bad,” volunteered Mrs. Nouveau Riche. “I understand they are very pleasant people.”

✕ ✕

Tempus Fugit!

I placed my watch on a table;

’Twas wound to run till dawn.

Next morning, when I looked for it—

Was’t going? Nay; ’twas gone!

✕ ✕

As Heard in the Milwaukee “Alhambra”

Flora—Ach, Annie, now look once! I much enjoy the society pictures, to see all the fine dresses.

Annie—Those pictures I do not like. I must myself blush to see those ladies dressed with so much bareness.

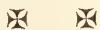
All Your Salary To Keep You in Gloves

"I see Ormi Hawley advocates sweet milk to clean gloves," said Ruth Stonehouse to the Two-minute Man. "Well, as long as you are going to print stuff like that, why not get it right? Me, I've cleaned many a pair of white kid gloves with sweet milk, only Ormi forgot the white soap. You have to have soap, and the way you do it is this: You put on the gloves, take a bowl of sweet milk, a cake of white soap and lots and lots of clean, soft pieces of cloth—old handkerchiefs or old bits of worn linen. 'Cause every time you dip the bit of cloth in the milk and soap and rub it over the glove, you must throw it away and take a clean piece, or you will make the gloves grimy. See?"

The Two-minute Man saw and waited patiently. Thank heavens, men folks do not have to fuss with glove cleaning!

"You dip the clean bits of cloth into the sweet milk, and then rub them lightly on the white soap," continued Miss Stonehouse earnestly; "then you rub them lightly over the gloves. All the soil and grime will come right off on the bit of cloth. Throw it away and take another piece and keep right on until your glove is clean. You will be scared to death at the way it looks, and you'll think you have certainly ruined a good glove, for it will be yellow and wrinkled. But dry it in a warm, shady place, and it will come out white and soft. Only"—she shook her pretty forefinger solemnly at the Two-minute Man—"don't let them get too awfully, fiercely soiled before you clean them."

"Never," promised the Two-minute Man, wondering what Ormi Hawley would say when she heard that Ruth Stonehouse had added white soap to the sweet milk.



Not Balanced

Writer—What is your objection to my scenario?

Editor—The thread of the story is coarse enough for a tight-rope walker to perform upon.



A Movable Feast

A banquet scene was being screened. A panoramic view of the feast and diners was flashed. Two young boys were watching the picture.

"What do you call that?" remarked one.

"You are a fine Chris-

tian!" was the answer. "That is what they call a movable feast."



A Hasty Retreat

"I was out working on an exterior not long ago," said Director Lloyd, of the Morosco film studios, "and I called a colored boy, who had been hanging around the place, to take a message to the office for me. I impressed upon the youth that he was to hit the high places for the office and rush back an answer to my message.

"An hour later, while I was impatiently watching for his return, I saw him kicking up a dust in the distance. He hurried in and threw an envelope at me, saying,

"'Yo'll sho' have to git sumbuddy else to deliver dat message, boss. Dey's got smallpox at dat place whar yo' sont me!'

"I discovered later that he had got as far as the gate of the office with the message, when he noted a big sign, 'SMALL-POX,' on a hospital set that had just been built up at the main studio."



Actor—Do you ever lend money?

Director—Is this a question or a touch?

FILM FUN MOTION PICTURES



Love's young dream comes true: or the contents of a pocketbook alter circumstances.

The Life Story of a Foot of Film

By FRED SCHAEFER



THAT'S right, pick me up. I'm worth a look, though I'm an old, dusty, stained strip of celluloid. I'm odd to you, with little squares of pictures on me and holes punched along the sides of me, eh? Well, I'm a foot of film.

I'm a foot of film from a photoplay. I'm a thousandth part of a reel. I'm a second of time. I'm sixteen winks of the shutter. I'm a fraction of a flash. I'm a tense moment. And I'm a piece of junk.

Hold me up to the light. As you straighten out the wrinkles in me—no, don't talk of ironing me out! I can't stand heat!—you'll notice just a hair line between each of my pictures. That's to separate the action, which is a tiny bit different in each picture. Well, I'm a foot of film. And if my images are projected upon the screen, my sixteen make one, and it lasts for one second.

The first I remember is that I was born somewhat like Eve. If we will say that a thin sheet of celluloid, 21 inches wide and 200 feet long, was an Adam, I was the rib. This belt of celluloid they passed under revolving knives, and I rose away from it in my present width, and in length as much as the parent sheet. I call it the parent, though guncotton and camphor were my grandparents, from whom I get my queer odor. What I inherit more directly from my parents is my complexion, which is a delicate one, and one that is poured on like a lotion. It is artificial and common to the family, who speak of it proudly as an emulsion. My back, however, is bare. That's another family trait. We are not haughty about the back, but are very sensitive about the face. We color at the least reflection, and the lightest of remarks leaves its trace upon us.

My childhood was brief. I was packed off from home, wrapped in waxed paper and black paper in a round tin box, and then my studio life began. Ah, that is the life—short and merry!

Those holes you see in me were the first badge of my new estate. The factory will perforate film if you want it to, but the studio I arrived at perforate the film themselves, because they want it to fit exactly the sprockets on their cameras and machines. So they unwrapped me and poked me full of holes, and just as carefully coiled me up again and loaded me into a cartridge box and gave it to a cameraman, who placed the box and me into his camera. Here, ah, here is where I first beheld paylight in the fullest sense of the word! I was in the camera. I faced events.

I could hear interesting talk from my position in the cartridge box. What of me you see before you now was snugly in the middle of the coil. I thought we were unwinding at the first tug at my fabric, but the man just took a foot or so

of the end and ruined it threading it to the lower spool. Such is life in the pictures.

Presently the man of the camera began paying me out in earnest, to the low, musical clacking of the sprockets, and I felt that I was approaching the great moment of my career. It was so. All remained darkness infernal for second after second as steadily I approached the aperture. Then into a blinding flicker, of such actinic vehemence as I had never experienced before, I slid and—saw all outdoors volley sixteen times through the pitiless lens. In the next moment I was winding up upon myself in the darkness again and thankful it was over.

They wound me loosely on a spool with teeth in a spiral design and dipped me into a potent though calming solution and made the thing clear to me. They rinsed me, and then into another refreshing bath of chemical properties to fix it upon my memory. Then they washed and dried me. It is indelibly pictured now, that scene.

You say that all you can see is a king and a queen making love in the foreground, with Hughie Mack drinking out of a bucket in the rear?

Er—yes. You see, Hughie wasn't supposed to be in it. That's why they retook the great love scene, and I'm out here on the lot.



✕ ✕ The Flivver

"A flivver," said the movie actor who has been around some, "is something cheap—something cheap but substantial.

"How did the term originate? Let me see. It was a Boston waiter who got work in a low-priced Chicago restaurant, where there was plenty of good, hearty food for a very little money, one article of the menu being beef liver.

"Now the haughty Bostonese looked down on liver and onions as something plebeian. He could call out 'Pork and beans!' to the man in the kitchen and never bat an eyelid; but beans, like fish, pertain to brain power.

"But beef liver! Pooh! With tones full of contempt, the waiter would approach the kitchen window and loudly bawl,

"'F liver!'"

✕ ✕ Or Draft Horses?

Click—I understand that the motion picture actor is in a rut.

Clack—Yes; and he has a mistaken idea that ponies of brandy will pull him out.

✕ ✕ Moving Right Along

Actor—I envy that man. His business is never at a stand still.

Actress—What is his business?

Actor—Motion pictures.



FOX

Madame Bertha Kalich has received a letter from a resident of western Pennsylvania, giving her what is supposed to be a sure remedy against slander: "If you are calumniated or slandered to your very heart, cast it back upon the false tongues," says the writer. "Take off your coat and turn it inside out, and then run your two thumbs along your body, from the heart to the hips."



**"With His Vitality I
Could Make a Million"**



Startling Free Book Tells How You Can Double Your Physical and Mental Energy

HAVE you ever seen a person so endowed with health and vitality that he seemed almost a super-man?

Have you ever envied another's "pep" and enthusiasm, because you knew that if they were yours you could accomplish almost anything in life?

Mighty few of us have more than a fraction of the physical and mental energy we could use. That's why there is only one real success in life to every hundred half-way successes or worse.

Yet there is a way by which thousands of men and women have acquired almost a boundless health and energy, a doubled capacity for work—a type of enthusiasm and initiative that would put most of us to shame, and a power to enjoy the good things of life as never before. In short, these people have learned to enjoy a thoroughly successful life, instead of the inferior life that most of us are forced to put up with.

Health and Success

Unrelated as they may seem at first glance, health and success are really mother and son. Health is the mother of success. It furnishes the smashing, driving power back of the brain that forces the few to the top and leaves the rest at the foot of the ladder.

But ordinary health as we have come to know it is not enough. What most of us call health is only half-way health—the health that impels success is a kind of super-health unknown to most of us. The unnatural, artificial lives we live have devitalized us. Most of us are scarcely more than 50 per cent. efficient in physical and mental energy.

The Cells Are What Count

The body, as you know, is composed of billions of cells. When you are young and lead an outdoor life, these cells all do their duty. As we grow to manhood and womanhood and our method of living changes, the cells become weak and inactive, in some cases totally dead. They haven't the power to run the human machine as nature intended. A return to the wonderful health of youth can only be brought about by rejuvenating the cells. This is what Alois P. Swoboda does through Conscious Evolution, as explained in his free book. Send for it.

A Sensational Discovery

Since announcing his wonderful discovery, Swoboda has proved in thousands and thousands of cases that by his simple and natural method of recovering and increasing the forces and capacity of every cell, tissue, fibre and organ, anyone can become a youngster in health and energy—literally doubling his personal efficiency, nerve power and health power. Men and women in all parts of the earth testify as to how Swoboda has given them a keener brain, a more superb, energetic body, stronger muscles, a more vigorous heart, a healthier stomach, more active bowels, a better liver and perfect kidneys. He has times without number shown how to overcome general debility, listlessness, lack of ambition, lack of vitality, how to revitalize, regenerate and restore every part of the body to its normal state. In fact, Swoboda seems to have discovered the fountain of perpetual youth, as you will surely agree after reading his remarkable free book.

A Remarkable Personality

Swoboda is himself a perfect example of the Swoboda System. He fairly radiates vitality, his whole being pulsating with unusual life and energy, and his mind is even more alert and active than his body; he is tireless. Visit him, talk with him, and you are impressed with the fact that you are in the presence of a remarkable personality—a master-mind, a master-genius. He is one who comprehends the principles of all knowledge and phenomena—he is the peer of all philosophers, psychologists and physiologists, and with it all he is most practical and human. Swoboda embodies in his own super-developed person and personality complete self-mastery—the best proof of the correctness of his theories and the success of his methods.

Alois P. Swoboda has, for twenty years, been teaching people how to be really *alive*—how to take advantage of every moment of life, of every opportunity to better themselves. Psychologists, physicians, scientists, philosophers, statesmen, as well as business men by the thousand, go to Swoboda. His system is more than a personal advantage, more than personal gain, it is truly a gift to humanity, for it enables men and women to enjoy life to the *full*—it gives them the power to succeed—to "make a million."

A Startling Book Free

If you feel that you could use more energy—, if you need greater vitality—if you would like a greater capacity for work and a keener, more active mind—if you would be interested in a method of acquiring the personal efficiency that can come only from day in and day out health—the Swoboda kind of health—you should send for Swoboda's copyrighted book on health, strength and efficiency to-day. You will be intensely interested in every page, in every sentence, in every word. It will fairly startle and amaze you with the possibilities you are now neglecting, and it contains hundreds of letters from others telling their experience with Swoboda.

Tear out the coupon on this page, write your name and address on it, or write a letter, or even a postal card, and mail to Alois P. Swoboda, 1944 Aeolian Building, New York. Even if you gain but one suggestion out of the sixty pages in Swoboda's book, you will have been repaid a thousand times for having read it. By all means do not delay, do not say "I'll do it later," but send the coupon or a letter or postal now, while the matter is on your mind. Remember, the book is absolutely free—there is no charge or obligation now or later. Write now.

Please send me your free copyrighted book, "Conscious Evolution."

Name.....

Address.....

City.....State.....

Mail to ALOIS P. SWOBODA, 1944 Aeolian Bldg., N. Y. City



HA! HA! THE FUN OF YOUR LIFE! YES, THE **MILLION DOLLAR BOOK** Million sold first month. JUST OUT. Nothing Else Like It! **CHAS. CHAPLIN NEW BOOK**

Have Lots of Fun and Make Money! Send 25c for sample or \$1.50 for a dozen. Satisfaction guaranteed. Sells at sight. Size 10 in x 8. Selling price only 25c; you make 100 per cent profit. Illustrating in most beautiful colors 30 of Charlie Chaplin's famous poses and sayings.

New, Wonderful Home Entertainer

Tremendous rapid sales stagger country. Agents happy—banking enormous profits daily. Greatest opportunity for you to get the mighty dollar. Failure impossible. Experience unnecessary. Money rolls in first hour—\$10 to \$30 daily. Amazing cash records made. Nothing so popular—so easy to sell. Boys, ask dad for one! **VICTOR FILM CO., 1472 Broadway, New York City**

"BATH HOUSE 23" "KEEP OUT"

Our Latest Novelty

Bath house in wood veneer with swinging door and brass fastener; size 5 x 8 inches; with the door open you see a beautiful, hand-colored picture of an Ostend bathing girl. Comes boxed, prepaid, for 25c to introduce our new catalog of pictures for The Den. "all winners!" Catalog alone 10c Stamps.

CELEBRITY ART CO.,
37B Columbus Ave., Boston, Mass.



LEARN LETTERING AND DESIGNING

Or Show Card and Sign Writing. Gratify your artistic nature. Earn a splendid salary or start in business. Marvelous growth of advertising makes demand for your work certain and sure. My graduates all earn good money. Lessons plain, thorough and easily mastered. No talent necessary. My personal instruction and guidance advances you rapidly. Start today. Write for free booklet.

The Rosing School of Lettering and Design
1046 UNION BLDG., CLEVELAND, OHIO



Diamond Eyes Scarf Pin, 15c

Latest Fad! Unique combination of a hand-carved Persian Ivory Head set with two Scientific Process Fiery Brilliauts. Most wonderful counterpart of the genuine diamond ever produced. Lasts life time. No cheap metal to tarnish. Price 15c postpaid, 2 for 25c.

ARKENAU CO., 524 45TH ST., BROOKLYN, N. Y.

LOOK! LOOK! 10c.

ENOUGH TO AMUSE THE WHOLE FAMILY

Roll of Stage Money, Disappearing Coin Trick, Mysterious Bottle, How to cut glass with scissors, Wonderful Wine and Water Trick, Magic Age Teller, Rules for Love Making, 13 Tricks with Cards, 15 Parlor Games, 7 Fortune Telling Secrets, 39 Magical Experiments, 50 Money Making Secrets, 14 Flirtations, 7 Parlor Games, 10 Funny Readings, 71 Toasts, 21 Puzzles, and over 300 Jokes. **All for 10c.** **JOS. H. DESKAU, Dept. 54, 491 Ridgewood Ave. Brooklyn, N. Y.**



WRITE MOVING PICTURE PLAYS
\$10 to \$500 each paid for photoplays. Experience or literary ability unnecessary. Constant demand. Thousands of dollars in Cash Prizes given for best ideas. Make a fortune in your spare time. Send for FREE book, HOW TO WRITE PHOTOPLAYS.

ENTERPRISE CO.
FF 8345 Lowe Avenue, Chicago

Who's Who and Where

Anne Schaefer, of the Vitagraph, is crazy about baseball and never misses a score. Whenever she can conveniently kill off a grandmother, she attends the game, and when she must stay at the mines and dig, she eats up the bulletins. The other day she went down to her tailor's to try on a new checked suit, and on the way passed one of the newspaper boards while the bulletin was being posted.

Half-way through the fitting, she heard a roar go up, and the astonished and bewildered tailor saw his suit dart out the door, in a highly basted condition, while Miss Schaefer hit the high places back to the bulletin board. With one bare arm thrust through her basted coat and holding the skirt carefully together, she returned demurely to the fitting, volubly telling the tailor all about the score. He still thinks she isn't right bright.

Muriel Ostriche and Carlyle Blackwell have a new play, "Molly o' Pigtail Alley." It is going to be staged on the New York East Side. Just off the famous old Bowery, there is a little street that runs about two blocks toward the East River and winds up against the back wall of a Chinese place of resort. This street is the habitat for all sorts of human derelicts—broken-down sailors, frequenters of the cheap lodging houses, bums, crooks and male and female down-and-outers, and the directors have found it full of types for atmosphere and local color.

Gail Kane and her supporting players, under the direction of Frank Powell, have been working for weeks at a point off Sandy Hook, New Jersey, where the great New York Bay meets the Atlantic. A number of small boats and a large sea-going tug have been chartered for the period by the World Film Corporation. "The Other Sister" is the title of the picture.

A fat man has all sorts of worries. Frank Belcher, who plays a role in the new Billie Burke motion picture novel, "Gloria's Romance," was supposed to be drowning in one chapter of the novel and was to be rescued by Miss Burke, in her role of heroine of the story. Belcher found it impossible to sink, however, and it was almost necessary for Miss Burke to poke him under the water in order to make the scene realistic.

Mabel Normand is to have a studio of

DON'T YOU LIKE

My Eyelashes
and Eyebrows?

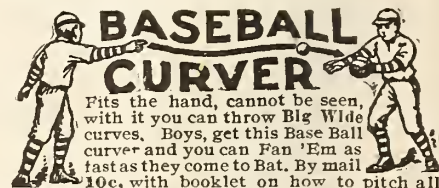
You can have the same

LASHNEEN
A Hair Food

applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at Druggists. Mailed on receipt of 25c coin and two cents postage, or Canadian money order.

Beware of Imitations!

LASHNEEN COMPANY (Dept. 25) Philadelphia



BASEBALL CURVER

Fits the hand, cannot be seen, with it you can throw Big Wide curves. Boys, get this Base Ball curver and you can Fan 'Em as fast as they come to Bat. By mail 10c, with booklet on how to pitch all curves. **ARDEA CO., Desk 30, Stamford, Conn.**

GREATEST

LOVE BOOK



JUST OUT. Courtship, presents, proposal, refusal, conduct of lady, of gentleman, of engaged couple, correspondence, trousseau, duties of bridegroom, invitations, the wedding, honeymoon, practical advice to newlyweds, how to woo an heiress, a bashful girl, an actress, a widow; letter writer, dreams and interpretations, parasol, handkerchief, fan, stamp, glove, cigar flirtations, and 17 other subjects. Most complete guide published. Price, 10c. **C. E. REX CO., ANDOVER, O.**



MAGIC TRICKS
Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating THE MAGIC SHOP
numerous Magic and Card Tricks. All For—10c
We have a selected number of new Card Tricks Sent for \$1.25 postpaid
54 N. 13th St. Phila., Pa.

THROW YOUR VOICE.

Fool your friends. Do as this boy does. Have lots of fun with the **VENTRILOPHONE**

It fits into mouth. Cannot be seen. Also lessons in ventriloquism 10 cts with big book of 300 Jokes etc. By mail. **Ardee Co. Box 10 Stamford, Conn.**

YOU CAN HAVE BEAUTIFUL EYELASHES AND BROWS

(Just like mine). **EYEBROW-INE.** A hair food stimulates the quick growth to perfect, heavy, long, Luxuriant LASHES and BROWS, adding 100 per cent. to your beauty, charm and attractiveness. **EYEBROW-INE** is absolutely harmless—sure in results. **EYEBROW-INE** mailed in plain sealed cover on receipt of price 25c, 50c or \$1.

REES MFG. CO., 952 Columbia Ave., Philadelphia.

GIRLS IN BATHING COSTUMES

THE KIND FOR YOUR DEN. SET OF 12 nifty poses, postcard size. 75c.; two sets, \$1.25. All different; actual photographs; money back if dissatisfied; sample 10c **A. D. TINKLEPAUGH 3325 PILLSBURY AVE. S. MINNEAPOLIS, MINN.**

BLUNDERS OF A BASHFUL MAN

You will laugh, you will yell at the Blunders of a Bashful Man. A button buster. Something different. Sent postpaid in a plain wrapper for 25c. **BRONX GIRLS CLUB, 417 East 151st St., BRONX, N. Y.**

VARICOSE VEINS, BAD LEGS, ETC.

are promptly relieved with inexpensive home treatment. It absolutely removes the pain, swelling, tiredness and disease. Full particulars on receipt of stamp. **W. F. YOUNG, P. O. Box 232 Temple St., Springfield, Mass.**

Instant Bunion Relief Prove It At My Expense



Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment **Free**, entirely at my expense. I don't care how many so-called cures, or shields, or pads you ever tried without success—I don't care how disgusted you are with them all—you have not tried my remedy and I have such absolute confidence in it that I am going to send you a treatment absolutely **FREE**. It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing tighter shoes than ever. Just send your name and address, and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.

"Bathhouse 23" "Keep Out"

Our Latest Novelty

Bath house in wood veneer with swinging door and brass fastener; size 5x8 inches; with the door open you see a beautiful, hand-colored picture of an Ostend bathing girl. Comes boxed, prepaid, for 25c. to introduce our new catalog of pictures for The Den, "all winners!" Catalog alone, 10c. Stamps accepted.

CELEBRITY ART CO., 37B Columbus Av. Boston, Mass



Girls—Girls—Nothing But Girls

Pictures of beautiful women in natural and entrancing poses. Really delightful. They will increase your heart beats (if you are human). Just the kind of pictures that you may have been looking for. A fascinating set of ten pictures sent in plain wrapper for 50c. (stamps or money order). Order a set and you will want more of them.

BROOK GIRLS' CLUB
417 East 131st St., Bronx, N. Y.

WONDER RING 15¢

FRIENDSHIP SHIP 2 RINGS IN-1 BIRTH STONE

This handsome ring is made so that you can easily remove the setting and substitute a different one in its place. Five year guaranteed gold-filled ring, including hand-engraved Sterling Silver initial friendship heart insert. Price 15c. Birthstone setting 10c. extra. Send birth month, size and initial.
ARKENAU CO., 524 45TH ST., BROOKLYN, N. Y.



My Eyelashes and Eyebrows

are BEAUTIFUL now
But they were very short and thin before I started using

NOVITA

You can see what it has done for me. Novita, if applied each night, will do the same for YOU. Easy to apply—sure in results. Not sold at drugists', but mailed on receipt of 25c coin and 2c for postage.

ZENITHON CO.,
Dept. 6, Minneapolis, Minn.

Write Moving Picture Plays Short Stories and Poems

\$10 to \$300 Each—Constant demand. Devote all or spare time. Correspondence course is NOT required. Start work at once. Details FREE. Atlas Publishing Co., 343 Atlas Building, Cincinnati, O.

Become a Photoplay Actor or Actress

One of the most pleasant and well paid of professions.

Send stamp for particulars.

THE P. A. BOOKING OFFICES P. O. Box 3630 CHICAGO, ILL.



200 KINDS Iron, Wood, Wire & Steel PUZZLES

2 wire leaders and trick card, 10 cents.

WESTERN PUZZLE WORKS
Dept. K, ST. PAUL, MINN.

her own, bless your soul! She will begin at once the making of her new comedy-drama pictures, under the direction of Thomas Ince. Her new studio has been built on a four-acre tract between Hollywood and Los Angeles.

Milton E. Hoffman has left his position as general manager of the Peerless Feature Producing Company, at Fort Lee, N. J., to accept the position of general manager of the studios of the Jesse L. Lasky Feature Play Company, at Hollywood, Cal.

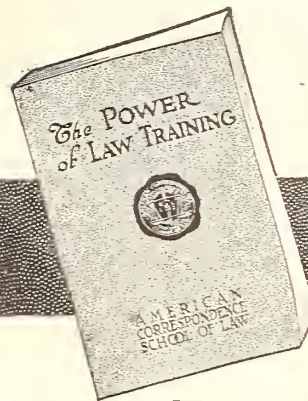
The proposal of the Lubin Company to produce a wordless picture, one that will tell its story without the aid of sub-titles, is approved by the editor of the Los Angeles *Examiner*. He says, "Then we won't hear the woman in the next seat reading the titles aloud to little Johnny, while we try to read them for the benefit of little Mary in our lap."

Bert Bracken, who directs the productions of William Fox in which Theda Bara, "hell's handmaiden," appears, was told that the people of the United States spend \$150,000,000 a year for chewing gum. "Thank goodness for that information!" he said. "Now I know what moving picture actresses do with their fabulous salaries."

Marin Sais, the pretty screen star who is being featured with Ollie Kirkby in "The Social Pirates," has completed negotiations for the purchase of a 320-acre stock farm in Utah. Miss Sais is now making arrangements to send her ten-head of horses there to form the nucleus of a stock ranch. Blue Devil, the screen star's favorite mount, will continue to be a familiar sight on Glendale's roads, however.

Sydney Mason, one of the Gaumont-Mutual forces now in Jacksonville, Fla., spent some of his time recently visiting one of the noted Florida alligator farms. "Dee Dee," his pet canine, weighing about two pounds, went along with him. Unfortunately for "Dee Dee," however, he let his inquisitiveness get the better of him. Result—Mr. Alligator has a small-sized meal, and Mason is in mourning for "Dee Dee."

Director Will S. Davis stopped work for a minute the other day to ask assistance from Stuart Holmes, the villainous villain of the William Fox films. "Give me a definition of the word 'responsibility,'"



Free Book

"The Power of Law Training"

SEND the coupon now for the big, new 171-page book on law, "The Power of Law Training." Find out about the opportunities that await you in the legal profession. Find out about the greater things that are being done in all lines of business by the law trained men. You need this great new book. Send the coupon for it now. It's free.

Golden Opportunities for Ambitious Men!

The new book that we will send you free carries a vital and inspiring message to every ambitious man. The practice of law is calling you—it offers you a handsome income and a high place in the ranks of an eminent profession. Success in all branches of business, success in politics, the realization of your most cherished ambition is possible through the law. Send the coupon for the free book today.

Masters of the Law Will Train You Personally

Through the Course and Service of the American Correspondence School of Law, the oldest and largest institution of its kind in the world, you read law right in your own home under the direction of masters of the profession. You get personal training from men whose names stand preeminent as the greatest lawyers in the land. The problems that may seem complex to you now are solved for you by master minds. Every detail is thoroughly and clearly explained. You are made the law trained man. Greater, bigger achievements are within your reach.

Law Library Free!

With our course and service we include a superb legal library. This exquisite set of books is one of the most thorough and comprehensive cyclopedias of the law ever published and will be of almost inestimable value to you.

Special!

We are now making a special reduced price offer for advertising purposes in certain localities.

Send the Coupon!

Put your name and address in the coupon or on a letter or post card now and get the big, new 171-page book absolutely free. No obligations of any kind. Write today—now—while we are making a special offer.

American Correspondence School of Law
A348 Manhattan Building Chicago, Ill.

American Correspondence School of Law,
A348 Manhattan Building, Chicago, Ill.

Gentlemen:—Please send me absolutely free and prepaid your new 171-page book, "The Power of Law Training." Also send me full particulars of your special price reduction offer. It is distinctly understood that I am not obligated in any way whatever.

Name

Address

\$2.50 a Month
The masterpiece of watch manufacture—adjusted to the second, positions, temperature and isochronism. Encased at factory into your choice of the exquisite new watch cases.

19 Jewel Burlington

All sizes for both men and women.
The great Burlington Watch sent on simple request. Pay in rate of \$2.50 a month. You get the watch at the same price even the wholesale jeweler must pay.

Write Today for Free Watch Book
See handsome color illustrations of all the newest designs in watches that you have to choose from. Your name and address on a postcard is enough. Get this offer while it lasts. Write today.

Burlington Watch Co. Dept. A-348 19th & Marshall Blvd Chicago



"Passed by the Board of Censorship"
To introduce our 1916 summer catalog of latest and best pictures for dens, cottages and card prizes, we send this beautiful, catchy, full-color picture by Flagg, size 9 x 12 on art mount 11 x 14 in. for 25c. Catalog alone (32 pages) 10c.

Celebrity Art Co.
37B Columbus Av.
Boston, Mass.

HERE'S LUCK Only 48c



GOOD LUCK AWAITS YOU. \$2.50 value for 48c. Solid Sterling Silver horseshoe nail ring mounted with a gold top horseshoe and a beautiful, perfectly cut Ruby doublet, creates a ring of most unique and artistic appearance. All sizes. Ladies and Gents. This handsome emblem of Good Luck sent post-paid for 48c. Stamps accepted. Money back guarantee.

ARKENAU CO., 524 45TH STREET, BROOKLYN, N. Y.



GRASP THIS OPPORTUNITY FOR A LIMITED TIME ONLY. A beautiful large 11x14 Hand Colored Photo Reproduction from a selection of over 200 Movie Stars suitable for framing—Make splendid room decorations. Send 25c Stamps or Coin.

WYANOAK PUBLISHING CO. Inc.
140 West 52nd Street, New York City



HUNDRED WAYS OF KISSING GIRLS and History of the Kiss. SOMETHING REAL GOOD.

SPECIAL A Photo of the girl who has never been kissed and 10 kissing pictures included with every order. To introduce our catalogue, will send this large 25c Book complete, post-paid, for 15c.

J. H. DESKAU, Dept. 100
491 Ridgewood Ave., Brooklyn, N. Y.

THE MONO-EYE GLASS X-RAY
WITH THIS LITTLE WONDER YOU CAN APPARENTLY SEE THROUGH CLOTH AND EVEN THE FLESH LOOKS TRANSPARENT! THINK OF THE FUN YOU CAN HAVE—BY MAIL!

ARDEE CO., Desk F. Stamford, Conn.

HUNDRED WAYS OF KISSING GIRLS and His Story of the Kiss. SOMETHING REAL GOOD.

SPECIAL A Photo of the girl who has never been kissed and 10 kissing pictures included with every order. Price, complete, 25 cents, postpaid.

BRONX GIRLS CLUB, 417 East 151st St., Bronx, N. Y.

he said. "Suppose a man had only two suspender buttons left, and one of these came off," replied Holmes. "The responsibility on the one remaining would be very great."

Mr. James Young, having completed the direction of two features, starring Mae Murray and Blanche Sweet respectively, has tendered his resignation to the Jesse L. Lasky Company. No statement is made as to his plans.

In a two-reel picture by Bess Meredyth, Director Richard Stanton, of the Universal, is starring Carter de Haven. Vola Smith, a recruit from the Biograph Company, and Lucille Young also are in the cast. In order to bring out to the fullest extent the best points of the story, Stanton is devoting his whole time to direction of the scenes and does not appear in the picture.

Henry Otto tells a good story of a green assistant he once had. Soon after he joined the company, Otto instructed him to go and find a good location for the "run on the bank." After a long auto ride, they stopped in Hollywood, where the assistant pointed with much satisfaction to a long, green, mossy bank, fronting a beautiful lawn. As Henry Otto, bereft of speech, gazed in wonder at his willing ally, the latter remarked, "There's your bank, all right; but why your actors should be required to run on it is beyond me."

In Brazil titles, lithographs and all advertisements appear only in Portuguese. The cost of operating a picture house in the city of Rio is extremely high. It is subject to nine forms of taxation, as follows: 1. A spectacular tax, covering the use of signs and billboards. 2. A license for electric wiring into the theater for projection purposes. 3. Twenty milreis a day tax upon the seating capacity of the house. 4. A city license for operating the house. 5. Under this fifth classification there are five sub-divisions, as follows: (a) A federal district tax on amusements; (b) Rio governmental tax on amusements; (c) a municipality tax for operation; (d) and (e) are additional levies in the nature of extra assessments.

Harsh Words

Flum—He says that writing motion picture poetry is his forte.

Flam—Well, the editors will soon silence it.

NEW SCIENTIFIC WONDER
"X-RAY" CURIOS

PRICE **15c.** SILVER ONLY—BIG FUN
BOYS You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh.

MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.

EVERY WOMAN WANTS TO BE BEAUTIFUL
Have you ever seen a girl with such a wonderful complexion that you envied her? Well, it's possible for you to have one like it.

LE SECRET, the beauty formula of a famous French Actress will do the same for you. It is easy to apply and sure in results.

SOLD IN 50c AND \$1.00 SIZES.
For a short time, just to introduce it, we will send you our SPECIAL INTRODUCTORY SIZE on receipt of 25c and 2c for mailing.

Madame de Vancaire, Dept. D. Philadelphia, Pa.

Hypnotism
PERSONAL MAGNETISM! Call it what you will! It's the most wonderful, mysterious and powerful force in the world. By this mystic, unseen force of nature, you can control others, create endless fun and wonder, reform the degraded, heal the sick and afflicted, attain your ambition, and make money easy. YOU may learn it! Success sure. Write today for my illustrated FREE BOOK. Address, M. D. BETTS, Sta. 248, Jackson, Mich.

BATHING BEAUTIES
Real photographs made "out in the open." Each is a "thing of beauty and a joy forever." Size 3 1/2 x 5 inches. Price 75 cents per dozen or 4 sample pictures for 25 cents. Complete set of sixty (all different) \$3.00. Satisfaction guaranteed or money cheerfully refunded.

THE LEONARD STUDIO, 4217 Calumet Ave., Chicago

"FOOLISH FORD GAME"
Put the little ball-bearing car in the garage quicker than your friend and win the cigars. More fun than a circus. Send ONE DIME today and you won't be sorry.

THE FLORENCE COMPANY,
R604, 388 St. Nicholas Av., New York City

\$—Old Coins Wanted—\$
\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted.

CLARKE COIN CO., Box 26, LE ROY, N. Y.

MAGIC SCHOOL POCKET FREE TRICK
Illustrated Catalogue Included. Send 6 Cents In Stamps

MAGIC CO., Sta., 5, 249 W. 38th St, NEW YORK.

Laugh! Prosperity is returning. There's a smile in every line of

J u d g e
The Happy Medium

and a laugh in every picture. Ten cents. All news stands. Take a copy home.

THE MAGAZINE OF FILM FUN
Classified Advertising Dept.
Rate, 20c per line. Minimum, 7 lines.

BUSINESS OPPORTUNITIES
INCORPORATE YOUR BUSINESS IN ARIZONA. Least cost. Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge. Stoddard Incorporating Company, Box 8N, Phoenix, Arizona. Branch Office: Van Nuys Bldg., Los Angeles, Calif.

MAIL ORDER BUSINESS
THREE DOLLARS WILL START YOU IN A profitable mail order book business. Illustrated catalogues furnished with your imprint. No need to carry stock. We will mail books direct to your customers. Others are making money, so can you. Sample catalogue and further information sent for stamp

F. F. SHERIDAN CO., 417 E. 151st St., New York

EVERY STORY JUST AS THRILLING AS YOUR FAVORITE MOVIE PLAY

AND TOLD BY THE SUPREME MAS-
TER OF THE STORY TELLING ART

Among all the great authors whose stories have entertained, fascinated and inspired readers of all ages, there is one who stands head and shoulders above them all—

Robert Louis Stevenson

Another Brunswick Bargain for PROMPT Buyers

6
Volumes

Cloth Binding
Gold Decorations
Large Clear Type

Over
250
Titles

Novels
Short Stories
Essays, Poems

Only
\$1.74
For the Set

Entrancing Stories of Adventure, Mystery and Travel—

of gold-belted sailors and bristling buccaneers, of piracy and hidden treasure, of shipwreck, of dark deeds on the lonely beaches of spice-scented Isles in Southern Seas—of swaggering blades and brawls, with glimpses of shady quarters of European capitals—if you love stories of the sort that will take you out of yourself—make you forget the humdrum 20th Century with its stale commonplace diversions—then you will devour every one of these volumes of Robert Louis Stevenson from cover to cover.

But the closest scrutiny will fail to reveal an unclean thought or suggestive line anywhere in Stevenson. His men are men of Nature's own stamp—sudden and quick in quarrel, mayhap, but men of the sort that appeal to manly men. And as a story teller Stevenson is a master of style and art that defies imitation.



Secure Your Set NOW AT A REAL BARGAIN PRICE

There is no anniversary occasion for which these volumes are not appropriate as gifts. What would tickle your boy's fancy more than "Treasure Island?" For the younger children there is the rare "A Child's Garden of Verses," in which Stevenson catches the beautiful spirit of childhood in a way that no other author, save Dickens, has ever approached. Whatever in life or nature Stevenson touched, he described with a familiar realism that invested the creations of his fancy with the potency and charm of actuality.

ORDER TO-DAY

The complete set is only \$1.74, delivered at your door—if you are prompt

FF6

Brunswick Subscription Co., 449 Brunswick Bldg., New York City

Enclosed find \$1.74, in full payment for the six-volume set of Stevenson. Send books, carriage prepaid, to

Name

Address.....
Canada, Postage Extra.



The hours need never drag for lack of entertainment if you have a Columbia in your home. And the longer you own a Columbia, the more you will enjoy it—the more you will know what it means and what it *can* mean in pleasure.

COLUMBIA DOUBLE-DISC RECORDS

bring you the liveliest of times: joy-filled evenings, *impromptu* parties—no end of ways in which the Columbia may be used. There's a Columbia dealer near you who can bring these delights—the delights of commanding "All the Music of All the World"—into your home *today*.

New Columbia Records on sale the 20th of every month.



FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

JULY

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



- GOOD-BY MABEL -

Sea Fighters and Buccaneers

DO you know them—these sea fighters and naval adventurers?—men of initiative, of force, of splendid courage—men who in her hour of dire peril so gloriously responded to their country's call when she most needed men of action? Do you know how Southey, the great English poet, came to write the Life of Lord Nelson? Did you know that this is one of the greatest biographies in the language? Read this wonderful life of England's greatest naval hero, and the lives of John Paul Jones and Perry and the exploits of Drake, Cavendish and the other

“Fearless knights of the first renown,
In Elizabeth's great array.”

Turn yourself loose on these thrilling narratives. They will fan that spark of militant manhood which a generation of soft living may have nearly extinguished.



And those heavy villains in the great drama of the colonization of the Western World—what sad sea dogs were those adventurers and buccaneers! How they hated the Don! How they loved to singe his black whiskers! With what glee they chased him up and down the Spanish Main and looted his treasure ships! But it was not all fighting and blood-letting, for we read:

“And the negro maids to Avè from bondage fast did flee,
To welcome gallant sailors, a-sweeping in from sea.”

There are upward of 1600 pages in the four volumes, which are bound in a rich green, silk ribbed cloth, printed in large, clear type and illustrated. Each volume is 7½ x 5 inches. You can buy them **NOW** at a special bargain price of \$4.00 for the set—either cash with order, or by using your business or social stationery in ordering, \$1.00 with order and \$1.00 a month for three months following receipt of books—delivery charges prepaid—Money refunded if not satisfied.

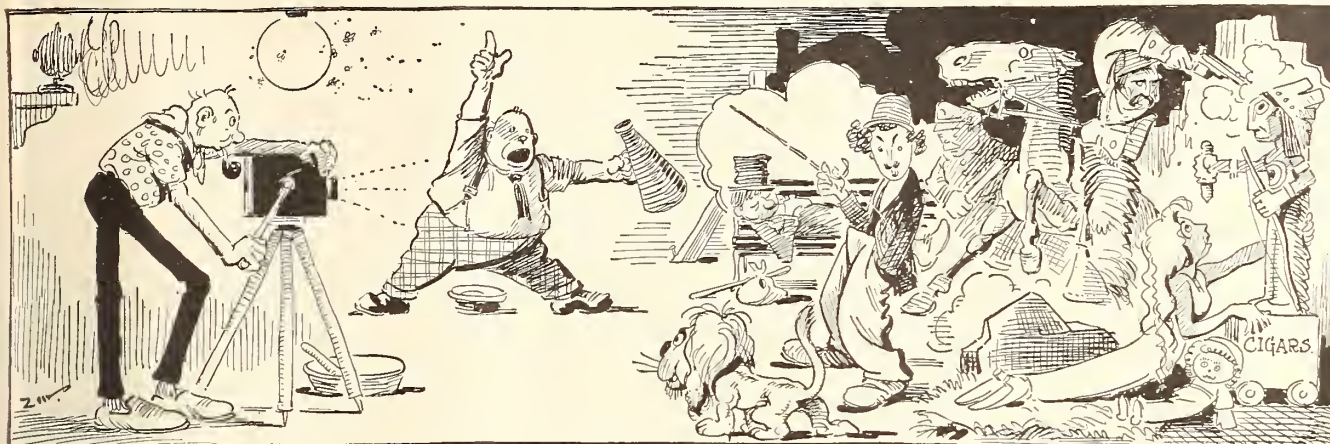
Brunswick Subscription Co., 407 Brunswick Bldg., New York

JUN 30 1916

Film Fun

©CLB362839

Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President. Reuben P. Sleicher, Secretary. A. E. Rollauer, Treasurer. Grant Hamilton, Art Director. Elizabeth Sears, Editor.

225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 328—JULY, 1916

Subscription by the Year, \$1.00

E D I T O R I A L S

The Trick of Laughter

TO TEACH the trick of laughter might seem a trivial thing.

Not long ago a soldier in England was restored the gift of speech by the sight of a screamingly funny comedy in a motion picture show. Tears could not do it. Philosophy had not done it. Medical science had failed. But laughter turned the trick.

A short time since a woman, deep in a grief that was eating her life away, was persuaded to drop in at a motion picture show. A chance bit of comedy drew the first smile to her lips that had been there in months. She was soon laughing heartily and went home to a better outlook on her future.

Laughter filled its mission there.

Not long since there died a humble Jewish humorist. His funeral was attended by twenty thousand people who had laughed with him at the stories he had written for them. They called him the Jewish Mark Twain. He had not much money, but he had the trick of laughter—he taught his readers the value of a laugh.

At a motion picture play one night, when things were dragging a bit because of an audience of an avowedly higher culture than the average—a bit too high to appreciate humor that was never subtle—a child's laugh rang out clear and loud at a bit of clever comedy action. The child did not know what humor was. But he liked the action and he expressed his appreciation in the only way he knew—he laughed.

Everybody turned to search out the source of the laughter. Everybody laughed in sympathy. And as the picture unrolled, and that clear, hearty little childish treble rang out in laughter again and again, the audience laughed, too. They were seeing the picture through the eyes of the little child, and they found it amusing.

It is a wonderful thing to enlist in MOVEMENTS and to engineer CAMPAIGNS and to orate for CAUSES.

But to have the trick of laughter—to know when and how to wield it—is most wonderful of all.

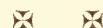
Wholesome Fun as a Mental Stimulus

A SERIOUS man, who is addicted to strictly scientific pursuits, walked out of a motion picture theater one afternoon and bumped into a questioning friend. He admitted immediately that he was a picture fan.

"My mind becomes tangled up sometimes, and I like to look at a good, virile, funny picture to clear away the cobwebs," he said. "Wholesome fun is a wonderful mental purifier."

The friend acknowledged that he was a picture fan himself, and they planned an evening together amid the joys of the motion pictures.

The day was when these two men laughed at the motion pictures. They have informed themselves, and now they laugh with the pictures.



The Women's Clubs

THE WOMEN'S clubs are the best friends the good pictures have. They are occupying themselves seriously with this problem. They have learned that the exhibitor is as willing to buy good pictures as bad ones, once he is educated to know the difference.

They are demanding the better class of pictures in every town and informing themselves on the picture situation. They have ceased to regard the picture theater as a menace and see in it the greatest factor for development of our times.

It is up to the people.

If you demand good pictures, the exhibitor will demand them of his exchange, the exchange will demand them of the distributors, and the distributors will demand them of the producers. A good play has as much box-office value as a poor one, and the theater men are concerned mostly with the box-office value. The real censors are the people who view the pictures. If they disapprove of them they can go elsewhere and the exhibitor will take the losses.



© IRA L. HILL

LINDA ARVIDSON GRIFFITH

Early Struggles of Motion Picture Stars

When David W. Griffith, the Brilliant Director, Was Just Beginning to Shine

By Linda Arvidson Griffith

This series of reminiscences, written by Linda Arvidson Griffith, the wife of David Wark Griffith, who produced "The Birth of A Nation", is replete with the intimate secrets of the first days of many a star who now scintillates haughtily and brilliantly. Linda Arvidson Griffith has seen the beginning of some of these screen stars. Some of them now boasting of princely salaries might prefer to forget that they began at \$3 a day. Mrs. Griffith writes frankly in this series of the days when \$25 a week was a consideration not to be ignored in the Griffith family. She will tell the readers of Film Fun in the coming numbers of the magazine many interesting incidents in the days of the "Old Biograph" as it is affectionately called by the screen people who began their climb in its studies.

WITH the daily papers reporting as "news" the various offers of thousands per week being made Mary Pickford for the coming season, it is rather hard to turn one's thought back to the pioneer days of motion pictures when Mary Pickford was eager to get a little job, and try to realize the tremendous changes that have been wrought during eight short years and less in the lives of so many of the brightly twinkling motion picture stars of to-day.

In the fall of 1907 Mr. Griffith had a play produced by James K. Hackett, called "A Fool and a Girl." Incidentally the star of this production and her leading man are now two of Jesse Lasky's Famous Players—Fannie Ward and Jack Deane—and it was in this play they first met. Mr. Hackett, very generous to an unknown playwright, had given Mr. Griffith, as advance royalty on accepting the play, a check for seven hundred

dollars. By the time the play was produced, that then enormous sum of money had dwindled to little more than seven hundred cents, so it was with anxious forebodings we watched the premiere of that first little play. The writing on the wall spelled "failure," and the seven hundred cents were nearer to seventy cents some months later, when the rent was coming due and we had not the wherewithal to pay it. We happened to hear of a place called the American Biograph, at 11 East Fourteenth Street, where they bought little stories for moving pictures for fifteen dollars and where one could act in these pictures for three and five dollars a day.

Timidly we called there. The elder Mr. McCutcheon was putting on a picture. What a funny little place the studio was! Stuffy and hot, with greenish-blue banks of lights, scene painters, carpenters, camera man, actors and director all in the one

room, the ballroom in what formerly was the residence of one of New York City's aristocratic families. We were engaged for a picture—a version of "When Knighthood Was in Flower," directed by young Mr. Wallace McCutcheon.

No Monday night in stock or opening night en tour ever gave me cold shivers and heart palpitation like my first day working in a moving picture. The horribly ugly lights making us look like dead people, the calm and indifferent way in which we didn't rehearse, the chalk lines on the floor marking off the acting space, and that camera trained on us like a gatling gun ready to send us to eternity when it began to operate! I think the intense nervousness was mostly caused, however, by the realization that I knew I had to make good, for, oh, how we needed the money! This would enable us to stay in New York, and Mr. Griffith could devote his spare time to writing plays—his one and only ambition. The movies were now to provide the means thereto—the bridge that was to carry us over to the enchanted land of the successful playwright.

We also did Mutoscopes in those days. They were sent out West, and Mr. H. N. Marvin, the then president of the Biograph, on occasion came in and directed them. In fact, in one short week I had worked for Mr. McCutcheon, Mr. Marvin and Mr. Stanner E. V. Taylor. We seemed to have a new director almost every day. Mr. Taylor asked me one day if I could play a lead in a melodrama. Melodrama wasn't exactly in my line, but I said "yes." I felt in my heart that I could have played anything, from Lady Macbeth to "Little Eva." We produced the picture. During the course of it, according to the play, my husband beat me, I fainted dead away at the climax of the courtroom scene, deserted my two babies on the steps of a convent, and finally ended my sorrowful life by jumping off the Palisades.

The picture was never released, but it gave me the honor of playing the leading part in the first picture Mr. Griffith was afterwards to direct for the Biograph, the now historic "Adventures of Dolly." I was Dolly, and the late Arthur Johnson was Dolly's young husband. How much money I made! Twenty-eight dollars in two weeks, enough for a whole spring outfit—suit, blouse, hat, shoes and gloves. Then Mr. Griffith wrote several scenarios—one of the first was a version of the old poem, "Over the Hills to the Poorhouse"—and one day they gave him a picture and asked him to produce it. It was no easy story to produce for a first picture, for it had a number of scenes in which a barrel supposed to contain a baby had to float downstream over waterfalls, etc. It was rumored about the studio that they had handed Griffith a "lemon." Well, he accepted the "lemon"!

Who was to play in this picture? There



BIOGRAPH

One of the first pictures in which Linda Arvidson Griffith appeared, "When Knighthood Was in Flower." From left to right is Mrs. Griffith, David Griffith, Ann Lorley and Harry Salter.

was no stock company of actors to draw from, and no pictures were ever shown in New York that Biograph had ever produced, so how was he to cast "The Adventures of Dolly"? In order to get some sort of a line on things, in the little projection room upstairs Mr. Marvin had the boy run off a few pictures, and one of these was the melodrama done by Mr. Taylor and in which I had played the lead. That night Mr. Griffith said to me:

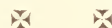
"You'll play the lead in my first picture. Not because you're my wife, but because you're a good actress. But where shall I get a man who looks like a regular husband and like he owned more than a cigarette?"

He walked Broadway, looking for his type, and he found him in Arthur Johnson, whom he approached on the street and asked if he would care to work in a mov-

ing picture. Mr. Johnson replied:

"I am sure I don't know what they are, but I'm willing to take a chance." It proved to be not much of a chance, but to my mind no personality ever flickered on the screen that had the sweetness, good humor and likeableness of dear, departed Arthur Johnson.

How "Dolly" went out into the world and won—how she broke the deadlock against Biograph pictures being shown in New York—is now a matter of moving picture history, as is also the fact that when the so-called "lemon" that had been handed to Mr. Griffith was shown the Biograph heads, they dismissed all preceding directors and gave the floor to Mr. Griffith.



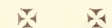
He Passed Him In

Jimmy was resourceful, and although he possessed but a nickel, he resolved to see the ten-cent picture show and put down his money with a determined air at the ticket booth.

"Admission ten cents," reminded the ticket seller.

"Say," said Jimmy, with an explanatory air, "that's all right for most folks; but I only got one eye, and you can't expect me to pay for seeing the whole show."

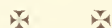
They passed him in.



It Loomed Up

"Was the past of that motion picture actress in the dark?"

"Yes, until her friends turned the searchlight on it."



A False Impression

He was a novice in the movies. His first stunt was to walk into a scene, kiss a girl, and then exit. After he had done so, he told a fellow extra that the girl he kissed had painted lips.

"How do you know?" he was asked.

"Because I printed a kiss on them, and mine showed the proof."





IVY CLOSE

Named in a Recent Photographic Contest as the Most Beautiful Woman in the World



Ivy Close, as the little newsboy detective in "Darkest London."



In the same play Miss Close was the scrubwoman Sallie's double.

Ivy Close, Noted English Beauty, Finds it Difficult to Get a Cup of Tea in America

IVY CLOSE, who has been called the most photographed woman in the world, arrived recently in America for her first visit to this side. She is going to put on some high-class comedies for the Kalem Company. Her bewilderment at the strange American customs was amusing.

The first stunt she pulled off was to pay three dollars to learn just how to count American money. She changed a five pound note, and they handed her a lot of dollar bills and half dollars. She regarded them curiously when she opened her purse to pay for her first breakfast. The waiter regarded her meditatively. He was convinced that she was new to dollar bills and decided to frame his action accordingly.

"How many pennies—no; cents, you call them—in a dollar?" asked Miss Close, with fingers poised over her purse.

"Twenty-five," said the waiter confidently.

So Miss Close paid three dollars for a seventy-five-cent breakfast and only discovered her mistake later, when asking her maid the value of American money.

"That wasn't all," explained Miss Close. "I made a horrible mistake the very first night I arrived. I roamed around in my hotel room, searching for the bell to summon the chambermaid, to tell her just when I wanted my morning cup of tea. We cannot wake up at home without our cup of tea, you know. How you American women get along without it, I cannot see. So when I saw a little white button in the wall, I punched it, thinking it was the bell.

"Immediately the lights went out!

"Having seen another small white button in the adjacent territory, I quickly punched that. Immediately a fan arrangement in the ceiling began to whirl. I was in despair, so I ventured out in the corridor. I had seen numbers of small lads in buttons running about, but no chambermaids, as we have at home. At last I spied a girl sitting at a table at the end of the hall. I brightened up. I approached her cautiously.

"'Could you please bring me a cup of tea at eight o'clock in the morning?' I said, as courteously as I could.

"The girl glared at me.

"'I don't bring tea,' she said coldly. 'If you wish breakfast, telephone to the cafe, and a waiter will bring it up.'

"'Not breakfast,' I pointed out politely. 'Just my waking-up cup of tea. I couldn't think of having a waiter bring it to me. Have you no chambermaids?'

"'The chambermaids do not serve meals,' she responded. 'You must telephone for it to the cafe.'

"I discovered later that I had committed a gross lese majeste in asking a floor clerk to bring me a cup of tea! But how was I to know?"

So Miss Close went without her cup of tea until her maid arrived and saw to it that she had her "waking-up" cup of tea. And although she had dreaded arriving in New York, no sooner had she come and discovered its beauties than she dreaded leaving at once for Jacksonville, where the rehearsals will take place.

"I never saw such a place," she said. "Why, you are wonderful! You work all day and laugh all night. In England we are sad now; but I never saw people laugh and enjoy comedy as they do here. It quite cheers me up, and I hope to give them some comedy to laugh at as well.

"And the dancing! We have nothing like it in England. I enjoy going out to dinner with my friends and seeing the people dance between courses. No wonder you are so energetic and progressive over here. You enjoy your amusements so greatly. Everybody dances—young, middle-aged and old. I think it is the most wonderful thing I ever saw—the dancing and the laughter. It has given me an insight into what you want in comedy."



The Snow Cure—The Bear—and the Rabbit

THE BEAR and the rabbit occupy a considerable portion of the story and of the screen in this latest Keystone comedy. Ford Sterling says that acting with a zoo has its disadvantages. He says this possibly because he had a bout with the rabbit he uses in the play. They didn't have much trouble with the bear, who was amenable to discipline and was right on the job every moment.

But the rabbit was something else again. His bit was to run 100 yards. They selected a well-recommended rabbit and turned him loose, with confidence in his ability. But the trouble was that Bunny refused to stop at the 100 yards. Like the runner in the faked race,



TRIANGLE-KEystone

Dr. Quack (James Donnelly) carefully tests the lungs of a patient (Ford Sterling) and promises him a sure cure.

who was afraid to come back and face his accusers, the rabbit kept right on running, regardless of the fact that they needed him again. They had two more rabbit scenes.

They found him again, however. He got tangled up with a trap arrangement a farm boy had put out, and he was returned for a reward and behaved himself pretty well after that.

You'll like "The Snow Cure." It's funny. There are one or two scenes that might as well have been eliminated. Some time we will have a comedy director who will get his direction trained on the point that a picture can be funny without being vulgar or coarse. Not many of them believe it yet, but they



TRIANGLE-KEystone

The fat, lean and medium patients have been assured of a cure for their ailments by Dr. Quack, who sends them out for a walk in the snow and sends a jolly brown bear to chase them into a brisk circulation.

will in time. The box office will recognize it first.

Ford Sterling is a gay bachelor, who endeavors to build up a flirtation with the pretty wife of his neighbor in the apartment across the hall. The husband has other ideas on the subject, however, and inflicts them rather suddenly and violently on the flirtatious Ford. Husband then takes his wife and goes to their summer home, a cabin in the mountains.

Ford has been "considerable shuk up, like," like the man in "The Hoosier Schoolmaster," and goes to take a course of treatment from Dr. Quack, who has a sanitarium in the same mountains, although Ford is not aware of this. Dr. Quack also has a jolly brown bear. He assures his patients that all they need is exercise to start



TRIANGLE-KEYSTONE

The flirtatious Ford, who is under the care of Dr. Quack, is chased by Bruin into the cabin of a jealous friend, who has a very pretty wife. Dr. Quack arrives in time to save his life.

the circulation, and to be sure they get it, he sends the brown bear out after them when they go out for a walk. The bear is a sociable animal but he finds difficulty in catching up with the bunch.

Ford is chased by the bear to a cabin, and when he dashes inside, he discovers to his horror that his late neighbor and wife are also inside. The jealous husband seizes a shotgun to slay the flirtatious friend and is only restrained by Dr. Quack, who has followed his patient into the cabin and explains the situation.

This is the outline of the story that Ford Sterling has heavily chinked with plenty of comedy action. There is stir in the picture from beginning to end, especially the action by the bear and the rabbit.



TRIANGLE-KEYSTONE

The patients of "The Snow Cure" return to the hotel greatly out of breath, only to discover the bear who had chased them over the mountain, taking it easy in the office.

"The Innocent Lie"



FAMOUS PLAYERS

After vainly attempting to waken her younger brother, Norah assumes his duties and watches at dawn for the coming of the elder brother with the day's supply of fish which are to be promptly taken to market.

HERE is a picture with comedy, with delicate flashes of subtle humor, with moments of thrill so tense that you forget to breathe, with beautiful photography and plenty of healthy, virile action. We should have more such plays as Lois Zellner has written for Valentine Grant in "The Innocent Lie."

Norah is a typical Irish girl, who mothers her younger and lazy brother, who yearns to go to "Ameriky." He attempts to steal the savings of the family, but Norah forbids and gives him her share of the tiny family fortune—only a few pounds, but enough to pay his way to America.

Then the elder and steady brother, fired by martial ambition, enlists and leaves Norah free to seek her brother and her fortune in America. There is another Norah who was booked for America, but who remains in Ireland to marry her soldier sweetheart at the last minute. This gives the motif for the play, for the other Norah bids the little peasant Norah to

take her excuses to the wealthy aunt in America to whom she was going.

There are thrilling scenes of thugs who desire to entice the little Irish girl when she arrives in America. But she is a canny little divvel and foils them with her Irish wit, only to be robbed of her money and thrown into the street, where she is picked up by the police.

And now we have the story. You've guessed it, of course. For she has kept the address of the other Norah's wealthy aunt safely in her ragged gown and is taken there at once. Her incoherent explanations are taken for the natural ravings after such a severe fall, and she is soothed and quieted and accepted as the missing niece.

So the poverty-stricken Irish girl is transformed into the daintily gowned, well-cared-for member of a wealthy New York household, until she meets her ne'er-do-well brother, who is a chauffeur. Her innate honesty and her love for her brother lead her to reveal her innocent lie.



FAMOUS PLAYERS

"THE INNOCENT LIE."

Norah, after waking her lazy brother and setting him to work, hitches up the donkey and is off to market.



FAMOUS PLAYERS

The steady elder brother has brought in a good catch of fish for Nora to take to the market.



FAMOUS PLAYERS

"Sure, your honor," she points out to a customer, "'tis an elegant fish and well worth a shilling. Not a penny less."



FAMOUS PLAYERS

Nora says good-by to the ne'er-do-well brother, who is going to America. "God bless you, then," she says, "and prosper you in the new land."



FAMOUS PLAYERS

Norah, left alone in her Irish cabin, goes to America in search of her brother and is led by fate to masquerade as another Irish Norah.



FAMOUS PLAYERS

Sidney Olcott explaining the details of a cabin scene in "The Innocent Lie" to Valentine Grant, who stars as Norah O'Brien, while the camera man waits patiently for the order to "Shoot!"



FAMOUS PLAYERS

Norah's honest Irish heart revolts at the innocent deception she has practiced, and leaving a note for the kind friends who believe her to be their niece, she goes to her brother. His dissolute pal chucks her under the chin, and Norah's Irish blood is roused. As you can see, there has been a peach of a fight.



TRIANGLE

While the Triangle kiddies were waiting for a call to rehearse, Douglas Fairbanks amused them by teaching them a new string puzzle.

Fairbanks and His Triangle Kiddies

THE Triangle kiddies have a new playfellow. Douglas Fairbanks and his lasso divide their spare time about evenly between a bunch of old-time cowpunchers with a taste for boxing and wrestling and the children. They adore him.

The other day he was showing them some rope tricks, when Violet Radcliffe, aged seven, who has a Castle-cut and often plays boy's parts, took the rope and in a flash had it spinning in the air. She was the heroine of the hour. Thereupon began



TRIANGLE

George Stone, as the little waif in "Going Straight," has no friend but a hungry little slum kitten that he devotedly loves.

a junior class in rope tricks, with Fairbanks as teacher.

Then Francis Carpenter and Fairbanks had a boxing bout. Francis is four, going on five. It was a lively bout. Francis closed in and landed a body blow. His antagonist sank limply to the stage, and Francis stood over him and counted him out.

When Fairbanks was up, Francis came back and held out his hand.

"Mr. Fairbanks," he said, "I'm willing to call it square, if you are."



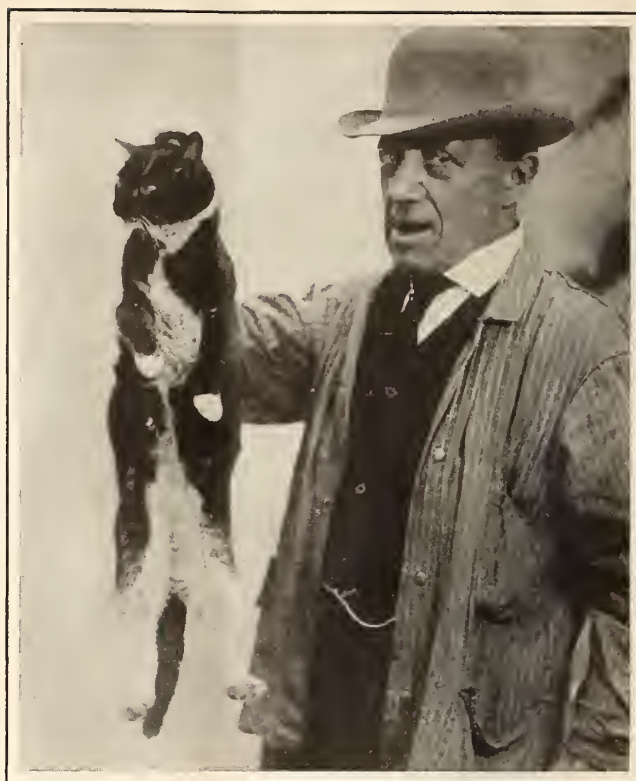
TRIANGLE

In this scene from "Going Straight," mother comes upon the kiddies just in time to find the Chinese cook gorging them with a feast of cream puffs.



VITAGRAPH

Gasoline waiting for her cue in a rehearsal. No movement or sound of the director escapes her sharp green eyes, and she is ready at the first call.



VITAGRAPH

Her first gasoline bath was an accident. She fell into a can of it and emerged so clean and odorous that it has become a regular habit of cleanliness.

She Pussy-footed Into the Screen

BEING THE TALE OF A CAT



THERE has been a new and satisfactory policy in regard to character bits allotted to cats. A new and versatile cat is taking all the fat feline parts.

Formerly no one cat seemed to have a frequent place in any of the productions. Inexperienced and transient cats were used. They suffered from nervousness and lack of judgment and insufficient talent. And good extra cats were not always to be had.

Then "Gasoline" arrived. She is a stately cat of the greatest self-possession and histrionic ability. As a type, Gasoline is striking. As a member of the stock, she is indispensable. She has arrived. She is a Personality, Gas is.

She did not romp into the game on a pathway spread with roses and catnip. Hers was the bitter struggle of those who essay to enter a profession already overcrowded. She practically had to pussy-foot her way into the studio where she now enjoys a regal immunity.

Before the rise of Gasoline's stock, cats had been casual employees, like mob members and elderly extras and babies by the day. But they were never around when you wanted them, and the directors were often in distressful need of a good, resourceful, obedient cat that was not camera-shy. Neighborhood cats were apt to be crude, wild-eyed, untrained creatures that had to be dragged into the sets and tied with strips of soft cloth to maintain them in indolent domesticity.

Then Gasoline cut in. She haunted the outskirts of the studio at first, wandering in occasionally with an absent-minded

air that sought to frustrate suspicion. Large and impatient feet hoisted her out again. She kept oozing back into the premises right along, arching herself along with a deprecatory manner that gradually won her friends at court. She had several good points. She kept punctual hours, being right on hand with the rest of the employees; and she had very ladylike habits.

At last came her great opportunity. Her inspiration led her to be found asleep on the surface of a lemon meringue pie. The scene was taken before she was observed, and there ensued wild clamor for her life. It meant a retake.

"Not on your life!" whooped the director, who knew a good thing when he saw it. "It's the making of this scene!"

Her stage presence, her grace and her aplomb have never deserted Gasoline from that moment. She has been called upon to play difficult cat parts in many plays and invariably receives with serenity the avowed admiration of everybody.

Gasoline is passionately fond of her art. She has resolved to devote all her lives to it. She is so enthusiastic, in fact, that she needs to be watched, lest she walk into scenes that were better catless. Once the camera begins grinding and the blue lights flicker, Gasoline is right on the job, purring anxiously and waiting her cue with gleaming eyes and twitching tail tip.

That's all about Gasoline, except how she got her name. She received it with her art and advent into stardom. For sometimes she gets a trifle dusty and shopworn, and it has been the practice to dry-clean her. For this reason she generally enters a scene with a faint odor of gasoline about her—perfectly clean, but a trifle insistent. And hence the name.



MUTUAL

Picturization of Wilkie Collins's famous novel, "Armada," which is to be released by the Mutual as a three-part feature, would be incomplete without the thrilling scene in which the false Allan Armadale locks the rightful bearer of that name in a stateroom of a sinking steamer and leaves him to his fate. Under the able direction of Richard Garrick, of the Gaumont-Mutual studios, these water scenes have been carried out with exceptional realism, despite the fact none of them were taken within a mile of a ship of any kind. All that Garrick did was to place the scenery necessary for the photographing of the scenes in the river near the shore and wait for the rising tide to come in and furnish the necessary realism. Of course the players and the director, as well as the camera man, had to work in water up to their shoulders; but any damage to their clothes was quickly repaired by the tailor and the bills settled by the Gaumont-Mutual studios.

Seven New Gowns for One Play

"THIS problem of clothes reminds me of a girl who came into the studio one day and wanted a job," said Ollie Kirby. "The aspirant for fame had been watching some of the actors, and burst out suddenly, 'My, I wish I could be a leading lady! I'd work without a fuss, if they only gave me fifteen a week—fifteen dollars, I mean.'"

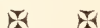
"I smiled cheerfully at her.

"How would you dress on that money?" I said.

"Dress?" she repeated vaguely. "Why, I've got four dandy dresses already."

"I had to buy seven brand-new gowns for my new play," said I, "and they'll last about as long as a drop of dew in the sunshine. My clothes take about all my salary, my dear girl."

"The aspirant gave one astonished look at me and my gown and walked slowly away, trying to adjust her mind to the fact that there might be something else in motion pictures besides posing in front of a camera."



Hope Deferred

Friend—Did you say that the leading man called on you last night?

Miss Film—Yes; and I expected him to leave at ten o'clock, but it was a case of hope deferred—until twelve.

Poor Child!

MARY PICKFORD

in

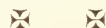
"RAGS"

For two weeks—10 cents

So read the sign on each of the four sides of the poster box before the motion picture theater. An old lady paused as the sign caught her eye, and for a few moments she walked around it as if searching for something.

Finally she approached a near-by bluecoat and timidly touched his arm.

"If you just show me the slot in that box," she said pitifully, wiping her eyes, "I'm willin' to donate a dime to help the poor child get some new clothes."



Not Concerned

"Does your mother allow you to have two pieces of pie, Willie?" asked the hostess in a motion picture.

"No, ma'am."

"Well, do you think she would like you to have two pieces here?"

"Oh, she wouldn't care," said the screen child confidently. "This isn't her pie."

The Happifat Dolls and Their Adventures



PARAMOUNT

Happifat, like all boys, was made of frogs and snails and puppy dog tails. But Happifat is a hero.



PARAMOUNT

Flossie Fisher, who has a penchant for getting into trouble, from which Happifat always rescues her.

THE Happifat dolls have laughed their way into the hearts of children wherever motion pictures are shown.

Baby Happifat is the hero of a serial filled with "perils." It is the "Hazards of Happifat," appearing in different releases of Paramount Pictographs, the "Animated Magazine on the Screen."

Happifat, like all boys, was made of frogs and snails and puppy dog tails. His playmate, "Flossie Fisher," is of course made of sugar and spice and everything nice. But charming as she is, Flossie has enemies. She has a way of getting into trouble. Happifat always comes to her rescue. Poor Flossie Fisher!

Alexander Leggett, the creator of Happifat, is a wire-puller. He believes that wire is mightier than muscle, and he moves Happifat and Flossie Fisher and the cow, the big brown bear, bugs and all the other animals that pass before the camera, with wires—a hundred tiny wires sticking through the floor of the stage, entirely unseen.

Happifat, like all good heroes, is in love with the beautiful Flossie. Very often he suffers tremendous hardships for her. In one of the pictures he milked the cow. His wanderings, as they appear in the releases of the Pictographs,

have taken him through experiences with a jitney, and most recently with a number of strange and wild animals,



PARAMOUNT

Happifat experiences many difficulties in his farming operations, especially when wild animals break into his garden.

when he was off on a trip to the mountains.

He has gone farming, he has a terrible time with a magic milk pail, indeed, with a lamb and a puppy dog, and with a hen and her chicks. Happifat, being an animated doll, has the gestures of our best after-dinner speakers. Flossie Fisher is always exceptionally well costumed in every release of the "Hazards of Happifat." Her dresses are the very latest thing in doll's clothing, her creator, Alexander Leggett, having exclusive right for motion pictures of all the doll wardrobe handled by a prominent New York toy house.

We have seen Baby Happifat in the most terrifying situations, and Paramount promises we shall soon see Flossie Fisher hanging from the branch of a tree, the branch overhanging a chasm. The villain will be sawing away the limb—of the tree—and Happifat will be seen approaching on a run over the crest of a hill. They get away with this and other "perils" series, so why can't Happifat?

The little folks enjoy these Happifat series so much that it has encouraged their creator to get busy on more.



PARAMOUNT

Flossie Fisher goes out to rake hay.

To a Safe Return

Friend—Why do you inclose stamps when you send away your poetry?

Motion picture poet—Don't you suppose that I want to get it back?

Something on Her

The scene showed an opera box occupied by a beautiful woman, dressed in an opera gown. One man in the audience kept staring at her during the whole scene.

"That man," remarked a woman to her husband, "couldn't seem to keep his eyes off that actress in the box."

"Well," was the reply, "I suppose he thought she ought to have something on her."

✕ ✕

The Filling

Mrs. Jones, the patient wife of the motion picture poet, entered the "den" of the budding genius.

"What are you doing?" she asked.

"I am molding some of my thoughts into shape," was the reply.

"Well," was the rejoinder, "if you want a crust for your supper, you'd better get out and hustle for some dough."

✕ ✕

Capital Punishment

Bill—I saw a woman hung yesterday.

Tom—Where?

Bill—Around her lover's neck.



PARAMOUNT

But Flossie and Happifat and their woolly dog are attacked by vicious insects and have a sad time at their farming.

LAST MONTH WE HAD THE FUNNY FATS.



JOKER

GALE HENRY.

Gale Henry is slim but sylph-like. She likes to be thin, even though it affords her considerable anguish when she must refuse candy, of which she is fond, or sweet desserts. Her slenderness is a part of her fortune, for there are not many women who will accept the thin star's scepter. Not but what they like to be thin, all right; but, you see, the popular conception of a cross old maid is a thin, angular person, with an expression that is a cross between a green persimmon and a sour apple. Gale Henry is exceptionally good-tempered and jolly; and as a skinny screen star, Wow!



TRIANGLE

CHARLES MURRAY,

Who as Slim Summerville has made a name for himself in the most exclusive slim circles of the screen. Slim is a solemn guy, who seldom smiles, but has a determined temperament. You wouldn't think, to look at him carefully pack a revolver in a traveling bag, that he was a "skinny scream"; but when his long, prehensile person gets tangled up with a Triangle plot, there's no use in talking, you might just as well sit back and laugh. He'll make you laugh, anyway. He is built on the plan of three boards nailed together, and you simply cannot forget the solemnly funny Slim.



VITAGRAPH

FLORA FINCH.

She was one of the first of the "skinny screams." As a foil to fat John Bunny, Flora Finch and her slender proportions was the pioneer thin woman to make capital of her slenderness. At that time only fat folks were considered funny; but Flora Finch and her leanness captured her audiences, and the thin woman came into her own. The only difficulty was that Flora had so much fun at her rehearsals that she had all she could do to keep thin. But she industriously exercised at "one, two, three" systems and ate slate pencils and lemons and preserved her swelt figure.

HERE ARE THE SIX SKINNY SCREAMS



©WITZEL

LEO WHITE,

Who is a Chaplin-Mutual hero of the slender form. Leo looks right haughty here, but that is only because the script called for the villain's attitude of folded arms and baleful glare. You can tell right away, from the size of the decoration that hangs as a pendant from his cravat, that Leo is supposed to be a regular guy with a title. Hence the folded arms, the silk hat, the spats and the cane hung over the arm at the correct angle. Leo himself is not haughty. He earns his living by being thin. Like all these other screams, he refutes the theory that long, lean people have no sense of humor.



MOROSCO

CHARLOTTE GREENWOOD

She is the extended lady who makes capital of the fact that she "still retains her girlish laughter." If you have ever seen Grace Greenwood, you will know her at once. Most tall girls have a lot of trouble in this world in their role of overlooking the multitude, but Grace was one of the first to make her height her asset instead of a liability. She went into vaudeville, featured her length and made a lot of fun of it. Being tall is profitable for her. She is always bubbling over with fun, and she doesn't care a rap how unpretty she makes herself, just so you laugh with her.



TRIANGLE-KEY BEE

FRANK HAYES,

Who has glimpsed Gale Henry in the offing and is making a mental comparison as to the beauties of his bathing suit and hers. Frank claims—and with some foundation—that when it comes to manly beauty in a bathing suit, he has them all bested. He is of the willowy type, as you can readily observe, and attracts attention when he strolls out for a walk on any sandy sunny beach. While his bathing suit accentuates his slenderness, he is plenty thin enough to get along comfortably in summer, when fat folks suffer. As a skinny comedian he has the center spot.



NORMA TALMADGE.

NORMA TALMADGE

Gives an Idea For Children's Films

By ELIZABETH SEARS

"I WONDER if she will be changed."

A slender, pretty girl in a smart blue gown, who was waiting in the gray and pink room for Norma Talmadge, turned to the girl with her as she spoke. They had not seen their friend for several years, and they had dropped in from a visit to the Allied Bazaar to meet her again.

"Changed!" The girl in gray smiled cheerfully. "Let me tell you something, dearie. Norma will be just exactly the same sweet old thing she used to be when she was only getting twenty-five a week. Watch her."

She was right. Norma Talmadge has a sensible, level head, thanks to the careful training of her mother, who is her dearest chum. She was just as glad to see her old friends as in the old days when they were all glad to find a good looking street hat marked down to \$3.97. Miss Talmadge had just come in from

her first day's work at Fort Lee—a good, hard day's work, too—and she was glad to find a comfortable chair and a cup of tea from the quaint old Chinese teapot awaiting her.

Just between you and me and the gatepost, the only fad she has is her love for Chinese embroideries. She has them everywhere about her room, and gorgeous affairs they are, too. There is one wonderful strip of embroidery on the wall that—but this is a story of Norma Talmadge, the charming Triangle star, who has been sent all the way to New York to head a new company of her own, and not of Chinese embroidery. Otherwise I would tell you of the marvelous mandarin's coat that she sometimes slips on when she has a moment to herself, long enough to take three minutes' rest in a chaise longue.

She smiled wearily when she saw a visitor with a pencil. The poor thing has been interviewed so often that it scares her to death. Not but what she is perfectly charming about it; but she says she never can remember what to say or what they want her to say.

"Cheer up," I said. "I'm not going to ask you a single question. This is a new kind of interview—no questions asked."

"Hurray!" beamed Miss Talmadge, trying to smile between telephone rings. Everybody in New York was calling her up, judging from the constant jingling of the 'phone bell. Mrs. Talmadge answered it until she was exhausted, and then Ethel Cozzens poured her charmingly vibrant voice into the mouth-piece in answer to questions.

There was one voice that was heartily welcomed. It was none other than Toby. Everybody knows who Toby is. Toby was the first gentleman to call up Miss Talmadge when she arrived in New York. He assured her that everything in New York was hers, and that when she gave the word, he would head a phalanx of newspaper and magazine people marching down to her hotel.

"They gotta know you're here, Miss Talmadge," he informed her earnestly. "I've been around to every newspaper office in the place and hustled out reporters to see you."

And so he had. For within half an hour of her arrival, a languid young man from a city daily appeared and said that Toby had haunted his corner of the city room until he had seen him depart for an interview with Miss Talmadge.

"Bless your soul, Toby!" said Miss Talmadge, into the 'phone. "I certainly am glad to hear your voice again."

Then the story of the dog came out. It seems Miss Talmadge has a fluffy white dog, silky and beautiful. They carried him carefully to the baggage car, where stern rules decreed that he must travel. He was laundered beautifully, and the brakeman respectfully informed Miss Talmadge that he would take the best of care of Fluffy Ruffles.

"Do you know," said Miss Talmadge, "I never knew there were so many brakemen in the whole wide world! Seems to me every hour or so the porter would step softly to my side and whisper confidentially,

"'Mis' Talmadge, that brakeman, he says he sure would like to speak a word wid you."

"And away mother and I would hie to the baggage car. I changed a twenty-dollar bill into fifty-cent pieces, and by the time we arrived in New York, there wasn't a fifty cents left of that twenty. Those brakemen were so ingratiating and so anxious to take good care of little doggy. But, oh, what a dog they handed out to me at the New York station! I



had stowed away a happy, plump, snowy little creature, and I received a dirty, ragged, barking canine that I would never have recognized in the world. He was disreputably cocksure of himself and tried to swagger up and down the platform like a sure-enough brakeman. He barked at me defiantly and seemed so fond of the car that he really didn't want to come out. They had a lot of fun with my poor little Fluffy Ruffles, but it took six baths to get him clean again, poor dear."

Miss Talmadge, like all her family, possesses a sense of humor that is a regular floating buoy to her. She and her mother are like a pair of happy girls together, and in spite of her boost to stardom, with its consequent salary, Miss Talmadge does not waste her money in feverish purchases. She gets full value for every dollar she spends. Maybe she won't like it if I tell this story, but it is too good to keep. The mother told it on her.

Some of the screen stars are good pickings to the shops, especially when the modish gowns and smart hats are displayed for their benefit. Miss Talmadge wandered through the shopping district just before she came East, and an insistent young woman wanted her to buy out the shop, having recognized her immediately.

"Here is a smart little model for you, Miss Talmadge," she said. "Just the thing for you. See what wonderful lines it has!"

Miss Talmadge looked at the simply made house frock with interest. Her maid could have duplicated it for fifty dollars easily, but she would have been willing to pay sixty for it.

"Very pretty," she said. "What is the price?"

The clerk glanced quickly at the price tag and held it in her hand.

"Only one hundred and ninety-six dollars," she said easily. "And so charming on you!"

Miss Talmadge stole a glance at her mother, who returned the glance with interest.

"What do you think of it, mother?" she said, refusing to allow her knowledge of the real figures on the price tag to slip out. "Do you think I ought to take it?"

"Just as you please, dear," murmured Mrs. Talmadge, with an aside, "If you take that thing at that price, I'll murder you!"

"Of course it is very pretty," said Miss Talmadge to the clerk, and "Don't worry, old dear. I'm not utterly mad yet," to her mother. "But I have so little time to-day. I'll drop in

some other time, and thank you so much for showing them to us." And in the elevator she fell up against her sympathetic mother with a gasp.

"One hundred and ninety-six dollars for that gown! It would have been dear at sixty. I wonder why they try it on that way. I saw that price tag, and she added one hundred dollars to the first price."

So, you see, the sharks will never get Miss Talmadge. She learned what values were early in life, and her success as a screen star has not at all turned her pretty head.

"I see the recent federation of club women called for better films for children," she said, sipping her welcome cup of tea. "I'm for that. I enjoyed those kiddies out at the Triangle studio so much, and I was with them so constantly that I gained

a new idea of what children want on the screen. They don't want the inane stuff that some of the older ones seem to think they need. Children like just what we like. They want action on the screen and virility and comedy. They catch the comedy bits long before the adults do, and they scream with laughter at them. Children think a lot more than we realize, and they have been pretty well fed up with this fairy-tale stuff. You know, I sometimes think we waste a lot of good sympathy over their likes and dislikes. They understand a good comedy as much as any adult, and if the people who are getting up children's programs would hold this thought in mind, they would be mighty popular with the children. They get so much enforced education at school that they are rather afraid of a film if it is labeled 'educational'; but they'll take anything in the way of instruction on the screen if it is rightly presented. A visualized scene is printed on their mind immediately, whereas it takes a lot of time and effort to memorize it as a dry lesson. I'm strong for good films for the children. And while we are about it, I'm just as strong for good films for the adults. I believe the ones who need the special attention are the youth of the country. We don't seem to pay much attention to them. Why not have a campaign on good films for the young people from twelve to eighteen—just in the formative period?"

Well, why not?

The telephone jangled considerably out of tune, and Mrs. Talmadge hurried back and forth with messages and requests for interviews and offers of theater tickets and boxes of flowers and bonbons. Miss Talmadge drank her tea and smiled her relief at not having to answer questions and be interviewed—always a wearisome job for her, however willing she may be. She smiled at her mother when the third offer of dinner and theater came in.

"Dearie," she said, "I'll tell you what we'll do. You and I will have a bite of dinner together, and then we'll slip out and see a good picture show. How about this new Rialto? I hear it is well worth seeing. Suppose we just run over there all by ourselves."

This is her idea of recreation. After working hard all day in a new studio, she slips out with her best chum to a picture show.

"It's a long ride out to Fort Lee," she said, when the visitors rose in a body to bid adieu. "In California, you know, the studio was only a few blocks, so this long trip twice a day is new to me. But isn't it grand to get back to this nice weather?"

Mrs. Talmadge groaned.

"Imagine!" she said. "When everybody else is oozing moisture from every tiny cell in the skin, and drooping around trying to keep their hair in curl and to keep from fighting with their best friends, Norma is blooming with health and energy. She likes this kind of weather—nice and warm and damp and sticky. What do you think of such a girl?"

Same as everybody else thinks, Mrs. Talmadge—that she is a darling and that you ought to be mighty proud of being the mother of two such charming screen stars. Not but what they

have a lot to be proud of in having you for a mother, too. And there is Natalie Talmadge, the "middle" sister. We haven't had a chance to get around to her yet. There are three of them, you know—Norma and Natalie and Constance—a trio of talented sisters.



Alice in Wonderland



ESKAY HARRIS FEATURE FILM

Alice started to her feet, for she had never before seen a rabbit with a waistcoat pocket or a watch to take out of it. The rabbit popped down under the hedge, and Alice went after it.



ESKAY HARRIS FEATURE FILM

"You've been listening," said Humpty Dumpty, "listening behind trees and at keyholes, or how would you have known about the King and his twenty thousand men coming to put me together again?"

They Have All Come to Life



ESKAY HARRIS FEATURE FILM

"I told you butter wouldn't suit the works," said the March Hare. "But it was the best butter," mourned the Mad Hatter, putting his watch back in his pocket, while Alice poured the tea at the Mad Tea Party.



ESKAY HARRIS FEATURE FILM

In this beautiful, animated picture production of a childhood dream world, Alice has her first glimpse of the world behind the Looking Glass. She pauses to admire it before embarking on more adventures.

Mink Jones

Switches Packages on the Parson and the Druggist

MINK JONES, of Jonesville (Otis Harlan), is the lord high executioner and everything else of the temperance town. When Booze and Souse send Jack Worth, salesman for demon rum, to Jonesville, he is met at the depot by Mink Jones and his pretty daughter, Ruth.

Mink, in his capacity as expressman, receives a consignment of hymn books for the parson and of liquor for the hotel bar. Kneeland Pray and Doc Sawyer, the village prescription writer, resolve to institute a committee and a campaign to make Jonesville a temperance town, and incidentally make his village drugstore an oasis in a desert of dryness.

By a mistake the case of liquor goes to the parson, and the box of hymn books goes to the village barkeeper. The campaign committee call on the parson just as he is opening the box and are shocked to find the parson has received whiskey. They tell him they will say nothing of his private bar, if he will join them in the temperance crusade.

The meeting is called at the village hall. There are tempestuous scenes. A great friction ensues between the "wet" and the "dry" adherents, but finally Jonesville is voted "dry."

Doc Sawyer and Kneeland Pray do a thriving business. Mink Jones buys the village tavern, because of the "dry" wave, and piles up a satisfactory bank account.

Angered because the lid has been tilted in some unknown way, the druggist and the doctor enlist the aid of the parson and raid Mink Jones's hotel in search of a "blind pig." The "blind pig" is discovered, and Mink Jones is arrested and heavily fined. However, he throws upon a screen moving pictures of the campaign committee dancing with city maidens, and his fine is immediately remitted.



SELIG

Otis Harlan, as Mink Jones, in "A Temperance Town."



SELIG

Otis Harlan, as Mink Jones, thoughtfully sprinkles the village and the citizens impartially.

An Easy Capture

The picture on the screen showed a number of girls engaged in drilling.

"Do you think that women would make good soldiers?" asked a girl of her escort.

"Of course they would," was the reply; "and if they looked well at the front, they could easily capture plenty of sweethearts."

✕ ✕

A Stirred-up Hurricane

"The funniest thing I've seen lately," said Kathryn Williams, "was seeing Director Heffron suffering from the cyclone he had ordered himself. We were filming 'Into the Primitive,' and we needed a terrific hurricane. We couldn't seem to get just the effect with the usual equipment, so Mr. Heffron decided to make a cyclone to order.

"Well, he did it, all right. He rigged up the big propellers of an aeroplane and set them at work, and the breeze they raised was a little bit of all right. They started a cyclone right then and there that nearly blew us off the set. Harry Lonsdale was blown completely from a chair, and Guy Oliver was hurled



SELIG

Mink Jones, in his role of expressman, who has mixed up a cargo of beer for the druggist and hymn books for the parson, is roughly handled at the temperance meeting.

propellers. And no more homemade cyclones for me, if you please!"

✕ ✕

Late for the Matinee

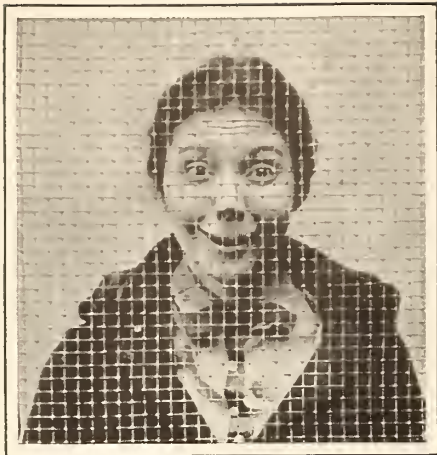
The star, newly engaged for a picture, arrived at the studio two hours late. The director was icily regarding her when she entered with a breezy greeting.

"Oh, good-morning!" she said brightly. "Lovely morning, isn't it?"

"Yes," said the director briefly. "It was!"



Mink Jones, as the general junkmaster of Jonesville, has a breakdown on the road.



Helen Gonne says she hardly knows whether she would rather be in and looking out or out and looking in. Miss Gonne possesses a marked ability to make funny faces, as you can see.

Nothing But Dry Cleaning

THE Two-minute Man approached Gertrude Robinson somewhat slowly. She looks very serious at times.

"I doubt if she knows anything funny," he said.

"Yes, I do," chirped up Miss Robinson. "I know something that sounded mighty funny when I heard it."

"It might still sound funny," suggested the Two-minute Man. "Let's hear it. I've got about a stick and a half of space I could give to it."

"Then I'll cut out the beginning and the ending and just tell you about it," said Miss Robinson. "I was down South this spring and went one night to a Baptist revival held among the colored folks. The preacher was urging the congregation to repentance.

"'Come all yo' and git baptised!' he shouted.

"'I done ben baptised by de Presbyterians,' explained a weeping old mammy. 'I'se got religion, and I'se done ben baptised.'

"'Laws, sistah,' shouted the preacher, 'yo' ain't ben baptised—yo' jes' ben dry cleaned!'"



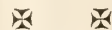
Motion Pictures Are Becoming Popular with Wealthy Patrons

A photoplay league is the newest thing. Such a league has been recently formed, for the encouragement of the higher forms of motion picture art. Its purpose is to create a demand and an appreciation for wholesome, attractive and instructive plays. It is a voluntary organization, made up from representative people. It is planned to organize an annual convention of the members of the league, for the discussion of matters of general interest relating to the motion picture play in all parts of the country.

This new league has no connection with any producing or exhibiting organization. It is merely to represent the interests of the audience, to create an enlightened opinion and to express the ideals of the great army of patrons of the silent drama. It has the cordial interest and active co-operation of men and women who believe it a duty to encourage the possibilities of the new art.

Among the purposes of the league is that of the preservation of films of permanent value in the public libraries, the provision of instructive motion pictures in our educational in-

stitutions and special exhibitions of films on subjects of national interest. The advisory committee of the league consists of Mrs. Charles Dana Gibson, Mrs. Charles H. Whitman, Adolph Lewi-son, Robert Erskine Ely, Helen Varick Boswell, Frederick A. Stokes, Henry Fairfield Osborn, Mrs. Willard D. Straight, George F. Kunz, Charles Dana Gibson, Mrs. Schuyler N. Warren, Mrs. Claudia Q. Murphy, Betty Shannon, Frederick C. Howe, Mrs. Frederick Lee Ackerman, E. H. Sothern, Julia Marlowe, Mrs. Marcus M. Marks, Mrs. James Speyer, Lilian D. Wald, Reginald Pelham Bolton, Mrs. J. Borden Harriman and Cornelius Vanderbilt.

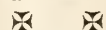


Reel Advice

It's a long reel that has no turning.

Reel actors should never screen their faults.

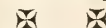
One good reel deserves another.



Under Cover

Ripp—I understand that the movie actor is up to his neck in debt.

Rapp—Yes; I notice that he keeps under cover.



The Valuation

Movie hero—I think that I have overtaxed my mind.

Miss Film—Well, you certainly wouldn't undervalue it.



GAUMONT-MUTUAL

Gertrude Robinson seems to be waiting at the window. Now, what would you say she was watching for—the postman, perhaps? No?



FAMOUS PLAYERS

Not many girls would be so delighted at these simple garments, but Hazel Dawn, playing in "The Feud Girl," is genuinely pleased at the opportunity to wear a hat and shoes once more. Hence her contented smile as she surveys herself in the handglass, while she is arraying herself for her screen wedding. Hazel, in her character as the little mountain girl, had been running about in her bare feet for several weeks, while rehearsing, and felt extremely dressed up when she had a chance to put on shoes once more.

THE ONCE-OVER

Dorothy Harpur O'Neill

In the Land of Make-Believe
Fair Clarissa coyly poses;
Lurking challenge in her gaze,
Dimpled chin caressing roses.

All the world's a screen to her,
For the stage "legit" she "shook;"
Once applause was wont to stir,
Now she gives us all a look.





FOX

Stuart Holmes.

He Shoos the Shoes

STUART HOLMES will not buy a pair of shoes for himself. He always sends someone else to do the buying. Every time he ever bought a pair himself, he lost the job he had when the purchase was made.

"It started when I was playing in a stock company in Milwaukee," he said. "I bought a pair of shoes and wore them that night. When I started across the stage in a very ticklish scene, people thought the theater was on the rocks. At first I thought it was because of my acting, but I soon found out it was the shoes.

"The music made by those shoes drowned out the orchestra. The stage manager yelled at me. I took a step forward, hesitated with one foot in the air and stopped still. The added weight on the other foot caused the shoe to cry like a child.

"By this time the audience and the company decided I was insane. The manager fined me and fired me.

"Shoes were the greatest fear of my life. I got another part, and my shoes gave out. I bought a pair guaranteed not to squeak and that same night I lost my job. Once again I bought new shoes and

was fired. Now I always get some friend to go in, buy shoes for me and have them delivered at my hotel.

"I'll buy no shoes unless the dealer will give bond that nothing happens to me."



Some Kids

When the two Lee children—Jane and Katherine—returned from Jamaica, their mother brought them to the home offices of the company.

"Now, the offices are not like a studio," Mrs. Lee explained to the two youngsters. "These people are all very busy, and you must not make a noise."

The kiddies behaved perfectly, and as they were leaving, Mrs. Lee told them she was very proud of them.

"You don't know it," said little Jane, "but, mother, you've got some kids!"



An Indeterminate Sentence

"ANYTHING in my line?" asked the Two-minute Man of Carlyle Blackwell, who had dropped into a comfortable chair at the Screen Club to look over the proofs of some photographs just in from his private photographers.

"Would it be interesting to your readers to know that this sending of photographs is going to break me up in business?" inquired Mr. Blackwell anxiously. "You know, we actors have to pay for all these photographs out of our own money."

"That's your problem," returned the Two-minute Man coldly. "Haven't you something funny to tell me? Remember, I'm on a funny book."

"Yes, sir," said Carlyle promptly, "I have something funny. You're all the time printing stories about what happened to film folks down South, and I've acquired the funniest story of all of them. I met an old colored driver down in a Southern city recently, who used to drive me around a lot. His philosophy was unusually clever, and I generally lured him into conversation just to hear his quaint comments. One day we fell to talking about the excise laws, and I asked him about prohibition in that State.

"Well, suh," he said, flicking the old whip at the old horse, 'we do git a drap ov liquor into de State now and den, but the penalty suttinly am heavy.'

"What do you know about the penalty, Uncle Mose?" I asked.

"Whut I know about dat penalty?" he said. 'Well, suh, once I fetched a kaig ov beer across de line and got five months. Dat's huccome I know 'bout hit.'

"Five months for a keg of beer!" I exclaimed incredulously.

"Yassir, dat's whut I got. I reckon the penalty wouldn't 'a' ben so long, on'y de jailer he had a cow, and de jedge he knowed I could milk!"

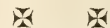
Her Debut

Two sons of the old sod were watching a play dealing with prison life. A letter was screened, informing three sisters that another sister was to be released on a certain day. At the appointed time the three sisters were at the prison gate.



"Oi wonder phot they are doing there," said one.

"Phaix, Oi suppose they are going to give her wan of thim 'coming out' parties."

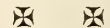


A Perennial

A close-up view of a pretty actress was shown.

"Hasn't she a lovely complexion?" said a woman to her husband. "It is just like a flower."

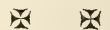
"Yes," he answered; "but I am willing to bet that it is a blooming lie."



The Silkworm

Director—I hear the leading lady received a dozen pair of silk stockings for her birthday.

Leading man—Yes; and I am the worm that furnished them.



Actor—I wonder who prompted Smith to ask me for a loan?

Miss Film—Perhaps it was the director.



WORLD

Carlyle Blackwell.



JOKER
Gale Henry and William
Franey, in

"The Jitney Driver's
Romance."



MUTUAL

Rube Miller, as "The Man with the Hod," enlivens the noon hour by a little conversation with his sweetheart.



UNIVERSAL
Eva Nelson, in "Bill's Narrow Escape," tells her husband just
what she thinks of him.

Tom Mix, as a schoolma'am, wins over his girl's obdurate
father.



"**H**EAR the latest film story?" said the Film Fan to the Grouch. "No? Of course not! How could you, with that face? Well, Thomas A. Edison, the inventor of the motion picture projector, gets a lot of letters containing suggestions as to suitable themes or plots for photoplays. It is only human nature for each person to think that the events that happen to him or that come under his observation are the most important happenings that transpire, I suppose, and it seems to be the opinion of the majority of people who have these 'interesting little incidents' to relate that Mr. Edison is the proper man before whom to place the papers in the case. Once in a long while a letter is written by some unconscious humorist. One of these, which has a tendency to remind one of the humorous sketches of W. W. Jacobs, turned up at the Edison studios.

"Excuse me for taking the liberty to write you but it is just like this," commences the letter. "I know of a very funny incident that happened over here in Brooklyn, so if you will pardon me I will relate the yarn to you and it actually happened in a certain cheap saloon. Over here in Brooklyn there is a lot of down and out men congregate every day. they sell five cent whiskey in this store and they give each customer a plate of soup with his whiskey they sell in this particular saloon. The kind of whiskey they sell is the kind that when you are drinking it they have a quartet singing nearer my god to thee. Well here goes for the story. now over this saloon there is furnished rooms for gents. well there was a sailor rooming up stairs who used to make trips down to South America and on one of his trips he brought back a monkey and of course he brought the monkey up to his room when he come ashore and kept it tied up in his room. one day he went out and he happened to meet some old shipmates and right there and then he went off on a spree that lasted over a week and when he got himself together and returned to his room not leaving any food or water around for the poor old monkey while he was away from his room the poor old monkey died of starvation. well he was at a loss to know how he could dispose of the monkey's dead body. he knew he could not throw it in the street because it was a kind of business neighborhood and there was a police station right across the street and he did not know what to do. so at last an idea struck him. down stairs in the saloon the bar tender opened up the saloon very early about half past four and he used to start to make soup just as soon as he opened up the saloon. well this morning that I tell you of he had his soup

tank on the gass stove filled up with water and soup meat getting it ready for the early morning customers. well, while the bar tender was in the rear of the store the sailor come down with the dead monkey under his arm. looking around the store he did not see the bartender around. but he did see the soup tank Boiling away on the



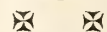
gass stove so he slipped over easy and dropped the dead monkey in the soup pot and then stole up stairs and went back to bed.

"Well, pretty soon after that the bums started to come in for their morning five cent shock and their plate of soup. well, everything went along allright untill it got low tide in the soup tank and then the bum who was disling out the soup happened to look down in the soup pot and see the dead monkey's eyes looking up at him. he gave one jump for the door and the last we heard of him he was going a mile a minute. and all the other bums who were in the store that morning when they looked in the soup pot and saw the monkey took the D. T's. now my object in writing this letter to you was to find out if you could get this story on the screen. all you would need would be a sailor, 5 bums, a bartender, a monkey and a saloon. I would give \$1.00 to see this story on the screen so if you think you can get a picture up from what I have wrote here I would like to see it. if it is acted the way I told it it will be a screem so give it a try out any how. you can call it who put the monkey in the soup."

"Now there's a scream for you."

"Look here," said the Grouch; "let me tell you something. That's a good yarn. I'm going to write a scenario on that myself."

"Are you?" grinned the Fan. "So'm I. And so are 3,463,297 other people. It's a good yarn."



No White Lights for Riley

Riley Chamberlin, who has returned from a five-month sojourn in Jacksonville, contracted the early-to-bed habit. The Two-minute Man found him just as the curfew was beginning to strike or ring or whatever it does over in New Rochelle.

"Yes, sir," said Riley, beginning to yawn as the clock struck, "I'm back."

"But tell us something funny," patiently insisted the Two-minute Man.

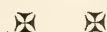
"Funniest thing I can think of is the way you folks up here stay up all night," said Riley, yawning again. "Here it is nine o'clock, and everybody still up and around on the street."

"What do you want to go to bed in the middle of the afternoon for?" demanded the Two-minute Man.

"Say," begged Mr. Chamberlin, "you see, we chaps have to be on hand early at the Thanhouser-Mutual studio, you know, and down South everybody went to bed at a reasonable hour—somewhere along about nine o'clock, you know. So, you see, when it strikes nine, my eyes just naturally won't keep open. Funny, isn't it?"

"It's funny, all right," said the Two-minute Man, folding up his copy paper. "Run along, Riley. No use trying to talk funny talk to a man who is half asleep."

"Thanks, old chap," murmured Chamberlin wearily. "Guess I'll run along home to bed, then—it's getting late. Didn't I hear that clock just strike nine?"



They Loved Every Bone in His Head

The "hero" of the studio was speaking to one of the actresses. "Everybody around here says that I have a big head," the remarked. "What do you think about it?"

"To tell you the truth," she replied, "I really don't think there is anything in it myself."



I Guarantee to Increase Your Health and Energy

I guarantee to increase your physical health and brain vitality—to give you more endurance—to make your life yield more pleasure—I guarantee to increase your earning Power, your living Power—to make you master of yourself—to make you super-efficient in mind and body.

Not A Penny If I Fail!

And if I fail—if I do not make good to your complete satisfaction, it will not cost you a penny.

This is the fairest and squarest—the most startling money back guarantee ever made. I take all the risk—if I don't make good I alone am the loser. If I do, you gain a hundred times the cost of my advice and instructions. And it stands to reason that I must make good or I could never afford to make such an offer. I've been in business for more than twenty years—have over 200,000 pupils, can refer you to any magazine or mercantile agency as to my responsibility. And I back my guarantee with my reputation and all of my assets.

No Self Denial

Don't confuse my new system of Conscious Evolution with any other health and energy Building Plan on the market.

I don't ask you to give up the things you enjoy—I don't ask you to deny yourselves any of the pleasures of life. I don't give you violent exercises—deep breathing, cold baths or other disagreeable forms of physical culture. My plan is entirely different—entirely original with me. I ask you to go without nothing, but I enable you to enjoy everything you do twice as much as you ever have in your life.

What Others Have to Say

"Can't describe the satisfaction I feel."
"Worth more than a thousand dollars to me in increased mental and physical capacity."

"I have been enabled by your system to do work of a mental character previously impossible for me."
"I was very skeptical, now I am pleased with results; have gained 17 pounds."

"The very first lessons began to work magic. In my gratitude I am telling my croaking and complaining friends, 'Try Swoboda.'"

"Words cannot explain the new life it imparts to both body and brain."

"It reduced my weight 29 pounds, increased my chest expansion 5 inches, reduced my waist 6 inches."

"I cannot recommend your system too highly, and without flattery believe that its propagation has been a great benefit to the health of the country."

"My reserve force makes me feel that nothing is impossible, my capacity both physically and mentally is increasing daily."

"I have heard your system highly recommended for years, but I did not realize the effectiveness of it until I tried it. I am glad indeed that I am now taking it."

"Your system developed me most wonderfully."

"I think your system is wonderful. I thought I was in the best of physical health before I wrote for your course, but I can now note the greatest improvement even in this short time. I cannot recommend your system too highly. Do not hesitate to refer to me."

"I note from your system a marked strengthening of my will power and concentration. I feel the interest of life much more keenly."

"The cigarette habit has been completely mastered. Your system has removed the craving entirely."

"Conscious Evolution did more for me than all of the tobacco cures in the country."

Be a Giant in Health and Mind

My new and wonderful system reconstructs and recreates the entire human organism by increasing the activity of the cells of which the human body is composed. When illness or any other unnatural condition prevails, we must look to these cells for relief. My system is the only natural method yet discovered which stirs the dormant or totally dead cells to normal activity. That's why I can guarantee results—my system is founded on fundamental, scientific principles, yet it is so simple, so easy, so enjoyable, that you will be simply fascinated. And so wonderful are the results that you begin to feel renewed after the first five minutes.



Swoboda

There is no reason in the world, if you follow my system, why you cannot be a veritable giant in health and mind. Mental energy follows organic energy. I give you a type of physical health and energy which will put you head and shoulders over nine out of ten men you meet, and I show you how to capitalize your physical energy and increase your mental efficiency several hundred per cent. And remember, if I fail not a cent does it cost you.

FREE This Book

You know the close relationship of health and success. You know that the better you feel the better work you can do, because your brain is keener—more alert—has the smashing, driving power it needs to "make the grade" in the race for material success. So even though you feel fairly well, you should hear my story and learn how I can increase your present health and energy—increase your income and your power to do and enjoy. On the other hand, if you are not physically "up to snuff" my story will interest you just as vitally, for I can give you the kind of health and vitality you've always envied in others—all this I explain in my 48-page copyrighted book which I'll gladly send you free—a book that will fairly startle you with the truths it discloses about your body and mind.

Until you know about Conscious Evolution and what it will do for you—until you have seen my amazing guarantee—until you read the letters from prominent men and women in all walks of life who have been literally born anew through Conscious Evolution, until you get my whole proposition—you can never know what you are missing in health, energy, pleasure and success every day of your life.

Special Offer

Right now I am making a special introductory offer which is to be withdrawn within the next few weeks. In order to avail yourself of it, prompt action is imperative.

Mail the coupon today. Get my free book and famous guarantee now, before it is too late to accept this great offer. Mail the coupon now.

A Remarkable Personality

Swoboda himself is the greatest example of his epoch-making system. He is a veritable beehive of vital forces, and his mind is as active as his body.

To meet Swoboda is to realize instantly that you are in the presence of a master personality. He is a mental giant among men. By thousands he is considered the world's greatest authority on the subject of self-mastery and rapid, mental, physiological and psychological evolution, yet withal he is intensely practical and human. Swoboda himself is a success. He has more of the world's goods than he can use and he attributes his own achievements in life to a super-active, healthy body, and consequent marvelous mental energy.

Among Swoboda's pupils are physicians, lawyers, statesmen, cabinet members, great financiers and industrial leaders, besides thousands of men and women on their road to success in every field. Without exception Swoboda's pupils testify to the wonderful results he has secured for them. Hundreds say that to him they owe all their prosperity and happiness which are directly traceable to their increased bodily and mental vigor.

If you, like millions of others, are being held back from the success that is your birthright, because of a sickly body, or one which is only half alive, Swoboda has a wonderful message for you—a message which no ambitious man or woman can afford to miss. Send for the Free Book.

Please send me your free copyrighted book "Conscious Evolution" and special offer, together with a copy of your famous guarantee.

Name

Address

City State

Mail to ALOIS P. SWOBODA

1950 Aeolian Hall New York City



American Queens

JAMES MONTGOMERY FLAGG, CHARLES SARKA and ALONZO KIMBALL drew eight covers for Judge which attracted widespread attention. Requests from readers and subscribers poured in for copies of these pictures, and so the Judge Art Department gathered the eight prints into a flexible portfolio stitched with silk cord.

¶ This album is now offered to the public for \$2.00.

¶ These pictures, which attained such remarkable popularity, will be a valuable addition to any library table and they will make any wall attractive. Their appeal is not only in their individuality, but in their striking artistic merit, as a glance at the artists' names indicates.

¶ \$2.00 will put this album in your home.

Judge

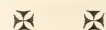
225 Fifth Avenue, New York

Once Again "Marin" Explains That Name

Twice a year Marin Sais comes forth with an explanation. "Every six months," she declares, "the letters pile up so high that I can't answer them all, and then I have to seek print to relieve the anxiety of the darling fans who want to know whether my name is not really Marion, or, 'if it is Marin, what does it mean?' and so on."

So here goes for Marin's semi-annual explanation. Miss Sais is a native Californian, the descendant of one of the oldest Spanish families in the State. She was born in Marin County, California, and her parents, glowingly enthusiastic over their beautiful native country, could think of no better name than Marin. So there you are. It's all so simple when it is explained.

Miss Sais originally intended to take up a career on the concert stage. Her beautiful voice made her a prominent figure in the Pacific coast musical circles, and it was only in the spirit of an experiment that she first consented to appear before the motion picture camera. That was four years ago, and the company was Kalem, with which organization she has been to the present day. Apparently the fascinating studio work has driven all ideas of a concert career from her mind.



Unbridled Fury

The story on the screen opened with a marriage. Near the end of the first part the groom was seen in a fit of rage with his wife.

"That man," remarked a man to his companion, "doesn't seem to like the idea of being saddled with a wife."

"Indeed not," she replied. "It looks as if he had already kicked over the traces."



'Twas Ever Thus

Knick—Was she the light of the studio?

Knack—Yes; but she was turned down, soon as a brighter one turned up.



Tangled in the Web

Writer—Why are you turning down my scenario?

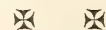
Editor—Because you have failed to spin your yarn from the loom of thought.



He Was Glad To See Her Back

Cobb—Did Miss Film lose her nerve at the opera?

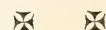
Director—No, indeed; she showed up in a new gown, and I was surprised at the backbone that she displayed.



Going Down

Tick—What makes you think that movie actor will never climb the ladder of success?

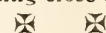
Tock—Because he refuses to remain on the level.



Touchdown!

Wigg—Does that movie actor keep at a distance from his friends?

Wagg—Yes, after getting close enough to touch them once.



The Joiners

Click—Where did the couple get married?

Movie fan—In the "joining room" of the church.

Who's Who and Where

Myrtle Stedman, starring in the Pallas feature, "The American Beauty," goes home tired and happy at the end of each day's work. She has her make-up on at eight-thirty each morning, and from then until sundown is busy. There is much double-exposure work in the picture. In one scene, with a dual role, she changed her attire eighteen times.

"I have just the same feelings, Miss Barriscale, as a little white girl, and it makes me unhappy not to have things other girls enjoy." Such was the plea in a letter to Bessie Barriscale, of the New York Motion Picture Company, from a little colored correspondent in Columbus, O. The little girl, telling of her love for the actress, inspired through constant worshiping of the Ince star by way of the screen, asked for Miss Barriscale's photograph. Needless to say, a photograph was sent her by return mail.

Sam Rock, manager of the Majestic Theater of Los Angeles, one of the big Triangle accounts on the coast, has introduced the English "Tea Hour" in his theater. Every afternoon, between the hours of four and five, his patrons are served with tea and biscuits. Serving tea at picture shows is new in this country. It is a common practice, however, in England, where many theaters are equipped with "tea balconies," alcoves and loges, where people may sip the beverage and look at the pictures at the same time.

The scenery in and around Sydney is unsurpassed for the filming of pictures. While in the United States many companies send their actors many hundreds of miles to secure the proper locations, a film company situated in this city need only work on a fifty-mile radius and would secure more different kinds of scenery than any American director has ever made. The climatic conditions are, if anything, better than those of California. The rainy season rarely, if ever, extends over more than a period of six weeks.

Clarke Irvine, a scenario writer, has constructed the smallest moving picture camera that has ever been made. The tiny camera measures only seven inches from tripod leg tips to the handle on top of the camera. The miniature machine slides easily into a box three inches in diameter, and it weighs only a quarter of

a pound. The little lens is but the size of a lead-pencil eraser, while the crank, which really turns, is made from a long, slender brass nail. The little finder is the size of a small bead, and the film speedometer has a miniature dial and hand that is only a quarter of an inch wide.

Secretary of the Navy Josephus Daniels has granted permission to the Paragon Film Corporation, allowing Gail Kane and a cast of supporting players to travel on board one of the Dreadnoughts during the spring maneuvers off Hampton Roads, Va. The picture being made is "Reparation," and the players will leave New York on board the warship and remain on board until the maneuvers are complete. In addition to staging scenes on deck, the company will be allowed to work on the deck of a torpedo-boat destroyer and in the interior of a submerged submarine. Gail Kane is busily engaged taking anti-seasick lessons on board the Staten Island Ferry.

Neva Gerber, leading woman of the B. & L. Film Company at San Mateo, has an unusual hobby. She likes reading law books and has a large library of them. Her father was a lawyer, and it is from him that she inherits the books and her legal trend of mind. Two ancestors, John Wentworth, first Crown Governor of New Hampshire, and William Youngs, once Governor of Kentucky, also turn her tendencies toward the code. "It's not that I ever expect to practice law," she says, "but it fascinates me. So much of it is clear reasoning and there are so many fine points in its details. Then, too, nowadays a woman needs to know as much about those things as men do."

One of the most practical uses to which the motion picture is applied in South America is the service at the Argentine Immigration Bureau in Buenos Ayres. In normal times that country receives 1,000 immigrants per day. These people are kept for a week at government expense at an immigrant hotel, and during their sojourn a series of motion pictures not only entertains but instructs the newcomers in the agricultural activities of the country, showing them glimpses of home life on the vast pampas where they are soon to be located, and otherwise imparting general information they should have. Another innovation he found was where a leading

DIAMONDS ON CREDIT

330 \$75

362 \$75

532 \$100

415 \$25

420 \$50

363 \$50

403 \$50

529 \$50

425 \$75

428 \$100

Eight Months to Pay Beautiful Diamond Sent on Approval—No Money Down

No obligation; pay as you can. Order any diamond from our catalogue; when received, if not absolutely satisfactory, return it. Otherwise keep it and pay 20% of the price, and only 10% per month thereafter. Ten per cent discount for all cash. A binding guarantee as to quality with each diamond. Exchangeable at any time at an increase of 7½% MORE THAN YOU PAID.

SEND FOR FREE CATALOGUE
DELUXE 46 Contains over one thousand photographs of rings, pins, diamonds, and other precious stones.

L. W. SWEET & CO., INC.
 2 and 4 Maiden Lane, New York City

LEARN Automobile Salesmanship

Enter this big money-making field. Learn at home during spare time. Work is interesting, pleasant, profitable. Factories and Dealers need trained men. Opportunities in every town to work on salary or commission.

MAKE \$1800 TO \$5000 YEARLY

"Automobile Salesmanship" course, written in clear, concise and comprehensive English. Course was written by experienced men who have made big success. Field is not crowded; 750,000 cars sold last year—more than a MILLION will be made and sold this year. Get your FREE Literature. Act at once.

AUTOMOBILE PUBLISHING COMPANY
 614 Chamber of Commerce Bldg. DETROIT, MICH.

MAGIC




TRICKS

Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating THE MAGIC SHOP

numerous Magic and Card Tricks 10¢ All For -----

We have a solved number of new Card Tricks Sent for \$1.00 post paid

54 N. 13th St. Phila., Pa.





LEARN LETTERING AND DESIGNING

Or Show Card and Sign Writing. Gratify your artistic nature. Earn a splendid salary or start in business. Marvellous growth of advertising makes demand for your work certain and sure. My graduates all earn good money. Lessons plain, thorough and easily mastered. No talent necessary. My personal instruction and guidance advances you rapidly. Start today. Write for free booklet.

The Rosing School of Lettering and Design
 1047 UNION BLDG., CLEVELAND, OHIO

BASEBALL CURVER

Fits the hand, cannot be seen, with it you can throw Big Wide curves. Boys, get this Base Ball curver and you can Fan 'Em as fast as they come to Bat. By mail 10c, with booklet on how to pitch all curves. **ARDEA CO., Desk 30, Stamford, Conn.**



200 KINDS Iron, Wood, Wire & Steel PUZZLES

2 wire leaders and trick earl. 10 cents.

WESTERN PUZZLE WORKS
 Dept. R. ST. PAUL, MINN.

AT LAST!

Just what you have been looking for. A handy vest-pocket Cigar-Cutter. Put a dime in an envelope and send for this handy Cigar-Cutter now, before they are all sold. Address, R. F. Hauenstein, 123 Harrison St., Elkhart, Ind.

Instant Bunion Relief Prove It At My Expense



Don't send me one cent—Just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment FREE, entirely at my expense. I don't care how many so-called cures, or shields, or pads you ever tried without success—I don't care how disgusted you are with them all—you have not tried my remedy and I have such absolute confidence in it that I am going to send you a treatment absolutely FREE. It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing tighter shoes than ever. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.

\$2.50 a Month

The master-piece of watch manufacture—adjusted to the second, positions, temperature and isochronism. Encased at factory into your choice of the exquisite new watch cases.

19 Jewel Burlington

All sizes for both men and women. The great Burlington Watch sent on simple request. Pay at rate of \$2.50 a month. You get the watch at the same price even the wholesale jeweler must pay.

Write Today for Free Watch Book

See handsome color illustrations of all the newest designs in watches that you have to choose from. Your name and address on a postcard is enough. Get this offer while it lasts. Write today.

Burlington Watch Co. Dept. B348 19th & Marshall Blvd. Chicago

Laugh! Prosperity is returning. There's a smile in every line of

J u d g e

The Happy Medium

and a laugh in every picture. Ten cents. All news stands. Take a copy home.



Be An Artist

Personal instruction by mail from our school by artist of 30 years' experience. Why not let us develop your talent? We have made many successful illustrators, cartoonists and designers. Artist's outfit free to enrolled students. Copy this sketch and mail to us with 6 cts. in stamps for illustrated book. Correspondence and local school.

WASHINGTON SCHOOL OF ART
989 F. Street, Washington, D. C.

Write Moving Picture Plays Short Stories and Poems

\$10 to \$300 Each—Constant demand. Devote all or spare time. Correspondence course is NOT required. Start work at once. Details FREE. Atlas Publishing Co., 343 Atlas Building, Cincinnati, O.

\$—Old Coins Wanted—\$

\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted. CLARKE COIN CO., Box 26, LE ROY, N. Y.

MAGIC SCHOOLS POCKET FREE TRICKS

Illustrated Catalogue Included. Send 6 Cents In Stamps

MAGIC CO., Sta., 5, 249 W. 38th St., NEW YORK

church in the Argentine capital had installed a good moving picture outfit. It was operated at frequent intervals, showing mainly educational and religious subjects, and "judging by the immense gathering of children clamoring for admission, which was free, the innovation was popular, and the young minds were receiving lessons and uplift stories that were never forgotten."



Valentine Grant, who played the lead in "The Innocent Lie," written by Lois Zellner, has gone to Seattle, Wash., for a brief visit with her mother.



Miss Dorothy Phillips has been transferred from the Universal's Eastern to the Western studios, and the players of Universal Heights are going to miss Dorothy Phillips, for she is a general favorite.



Virginia Norden, late of the Vitagraph's Eastern studio, has joined Balboa. She was specially engaged by the Horkheimer Brothers for dramatic work in a selection of stories being written for her. Miss Norden is statuesque, fine-featured and good to look at. Emotional roles are her particular delight.



The Kansas City *Star*, after doing away with its movie news several months ago, has added a weekly section of picture news. Floyd Scott, who formerly handled the *Star's* theatrical news, has taken charge of this department. Short criticisms of the new releases and news and feature stories of the plays and players make a very attractive section of the paper.



Johnny Sheehan, leading comedian of the American Company, looks with sympathy now on the assistant camera man, by whose work others benefit. "If anyone thinks the assistant camera man has a cinch, send him to me," Sheehan told a friend. In one of his pictures Sheehan takes the part of a camera man for the Associated Press, who was sent to Mexico to get pictures of the execution of Villa! "I lugged that camera so much," said Sheehan, "that I felt like a human tripod. I had a mule and a donkey to ride. That was a nice pair of Jacks to draw to, but I couldn't better them."

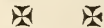


The United States shows an investment in the motion picture business of more than \$100,000,000. In volume of business it ranks fifth among industries. Assessed value of physical property, which

includes studios, is in excess of \$15,000,000. More than 75,000 persons are engaged in the work, and there are no less than 18,000 motion pictures, with total attendance of 6,000,000 persons per day. While the number of theaters is less than formerly, the volume of business is more, for the small store-show, seating perhaps 250 persons, has been supplanted by the neighborhood theater, with capacity of rarely less than 1,500.



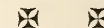
Hugo Munsterberg, the well-known psychologist, who first realized the advantages to be obtained by using the motion picture screen to forward the country-wide movement of having every man realize whether or not he was "a square peg in a round hole," is soon to utilize the same methods for the teaching of fundamentals in psychology in colleges. He will show his series of pictures, "Testing the Mind," which has been released through Paramount in the Paramount Pictographs, as one of its special departments, to the student body of Harvard University. The ultra motive behind this work on the screen that Mr. Munsterberg is doing is to "help men find themselves."



Some Frost!

"What was the lowest temperature you ever experienced?" Stanhope Wheatcroft, who is appearing in William Fox's photoplay, "Sins of Men," was asked.

"That, my boy, was when I was playing Shakespearean repertory parts in Florida, many years ago," he declared. "The box office opened at seven o'clock, and when we left at midnight, not a single person had appeared to buy a ticket. That's as cold a town as ever I was in."

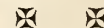


A Balboa Constrictor

In one scene there was a huge snake.

"I wonder if the picture company that made that film really owns a snake like that?" mused the girl.

"Of course," responded her young man, who knew it all. "That is a genuine Balboa constrictor."



During the picture of the "Bridge," Marjorie, aged four, sat in rapt attention. At the point in the picture where a striker is placing sticks of dynamite with a view to destroying the structure, Marjorie asked her mother, "What is he doing?" She was told that he was going to blow up the bridge. After thinking hard for a few minutes, she said in breathless amazement, "But will he have breath enough?"

EVERY STORY JUST AS THRILLING AS YOUR FAVORITE MOVIE PLAY

AND TOLD BY THE SUPREME MASTER OF THE STORY TELLING ART

Among all the great authors whose stories have entertained, fascinated and inspired readers of all ages, there is one who stands head and shoulders above them all—

Robert Louis Stevenson

Another Brunswick Bargain for PROMPT Buyers

6
Volumes

Cloth Binding	Over	Novels
Gold Decorations	250	Short Stories
Large Clear Type	Titles	Essays, Poems

Only
\$1.74
For the Set

Entrancing Stories of Adventure, Mystery and Travel—

of gold-belted sailors and bristling buccaneers, of piracy and hidden treasure, of shipwreck, of dark deeds on the lonely beaches of spice-scented Isles in Southern Seas—of swaggering blades and brawls, with glimpses of shady quarters of European capitals—if you love stories of the sort that will take you out of yourself—make you forget the humdrum 20th Century with its stale commonplace diversions—then you will devour every one of these volumes of Robert Louis Stevenson from cover to cover.

But the closest scrutiny will fail to reveal an unclean thought or suggestive line anywhere in Stevenson. His men are men of Nature's own stamp—sudden and quick in quarrel, mayhap, but men of the sort that appeal to manly men. And as a story teller Stevenson is a master of style and art that defies imitation.



Secure Your Set NOW AT A REAL BARGAIN PRICE

There is no anniversary occasion for which these volumes are not appropriate as gifts. What would tickle your boy's fancy more than "Treasure Island?" For the younger children there is the rare "A Child's Garden of Verses," in which Stevenson catches the beautiful spirit of childhood in a way that no other author, save Dickens, has ever approached. Whatever in life or nature Stevenson touched, he described with a familiar realism that invested the creations of his fancy with the potency and charm of actuality.

ORDER TO-DAY

The complete set is only \$1.74, delivered at your door—if you are prompt

FF7

Brunswick Subscription Co., 449 Brunswick Bldg., New York City

Enclosed find \$1.74, in full payment for the six-volume set of Stevenson. Send books, carriage prepaid, to

Name

Address.....
Canada, Postage Extra.



Pay As You Wish

The greatest jewelry offer of the age! Select one of the dazzling, gorgeous Lachnite Gems and get it for 10 days' free trial. Test it every way that you ever heard about. Put it alongside a real diamond. If you can tell the difference, send it back at our expense. If you decide to keep it, pay for it as you can afford—a few cents a day is enough. No red tape. No notes or mortgages—just a plain, open, and all-above-board proposition. **Your credit is good with the Great House of Lachman.** Send the coupon now—this very instant for our new catalog and illustrations of all the superb jewelry that you have to select from. Write now—immediately.

Set in Solid Gold

When you get this new catalog you will see handsome illustrations of the scores of solid gold settings in which the genuine Lachnites are mounted. You will see solitaires, belchers, French settings—rings of every kind and description. You will also see LaVallieres, bracelets, necklaces, scarf pins, cuff buttons—everything in the jewelry line. All sent direct to you for a free trial for ten full days. Pay for at the rate of only a few cents a day. Just put your name and address on the coupon now—this instant—and send to us for this book

10 Days Free Trial

Yes, we want you to wear a genuine Lachnite Gem for ten full days before you decide to buy. We want you to be enthusiastic about the dazzling, gorgeous, scintillating marvel of the twentieth century. These exquisite jewels are cut by the world-renowned diamond cutters of Europe—their dazzling fire lasts forever. **Here at last is the perfect substitute for expensive diamonds.**

When you get your Lachnite, put it alongside a real diamond. Put it to every test that you ever heard about. **If you can tell it from a real diamond, send it back at our expense—if you decide to keep it, pay for it at the rate of only a few cents a day.** Genuine Lachnites stand fire and acid tests and cut glass. They baffle experts. Only we know how many wealthy society women are wearing Lachnite Gems that their friends believe are diamonds.

Free Book Coupon

HAROLD LACHMAN CO.,
12 N. Michigan Ave., Dept. B348 Chicago.

Gentlemen:—Please send me absolutely free and prepaid your new jewelry book and full particulars of your free trial easy payment plan. I assume no obligations of any kind.

Name.....

Address.....

Send the Coupon For New Jewelry Book

Put your name and address down in the free coupon and send to us at once for the new book of exquisite Lachnite Gems. Read the fascinating story of how at last Science has conquered Nature and has produced a glorious, radiant gem that has eclipsed the brilliancy of Nature's diamond. They cost 1-30 as much and wear forever. Do not delay a single instant. Put your name and address on the coupon now—get the free book immediately while this greatest of all jewelry offer lasts.

Harold Lachman Co. 12 N. Michigan Ave.
Dept. B348, Chicago

JUL 21 1916

FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

AUGUST

And The Magazine of Fun, Juvenile Library and Sig Hopkins' Own Book Combined



COPYRIGHT, 1916,
BY LESLIE-JUDGE CO., NEW YORK

WHAT HAPPENED TO FATHER?

Judge

The Happy Medium

INTRODUCES SOME LADIES!

*These Five Pictures Will
Brighten Your Rooms and
Make Them a Cheerier
Place to Live in*

\$ 1.00

Black ink can't *describe* to you or even *attempt to show* you what the originals of these pictures are really like.

But you know JUDGE and that guarantees the taste and skill of their execution.

The pictures are 9x12 in full colors and mounted on a heavy double mat, and they sell for 25c apiece. \$1 brings *all five* with Judge's Art Print Catalogue.



"Steady Work."
By ENOCH BOLLES.



"If Their Wishes Came True."
By PAUL STAHR.



"Aren't You Coming Along?"
By JAMES MONTGOMERY FLAGG.



"All the Comforts of Home."
By PAUL STAHR.



HERE'S HOW!
By JAMES MONTGOMERY FLAGG.

FF-846



Judge,

Art Print Dept.,
225 Fifth Avenue,
New York City.

Enclosed is \$1. Please
send the five art prints
advertised in Film Fun to

.....Name

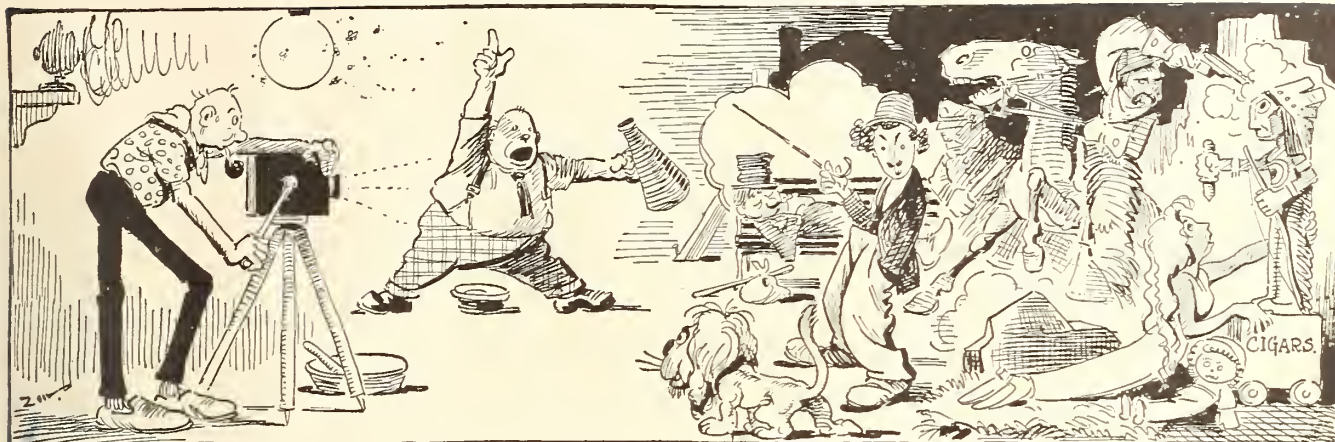
.....Address

Attach a check, money
order or dollar bill to the
coupon in the corner and
send it in today.

**Leslie-Judge Co.,
225 Fifth Ave.,
New York**

Film Fun

Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President.

Reuben P. Sleicher, Secretary.

A. E. Rollauer, Treasurer.

Grant Hamilton, Art Director.

Elizabeth Sears, Editor.

225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 329—AUGUST, 1916

Subscription by the Year. \$1.00

E D I T O R I A L S

The Community Problem

Misinformation is at the bottom of half the misguided efforts of right-minded people.

A loud clamor for censorship in many States has arisen from excellent people, who know nothing about the motion picture industry save that their neighborhood picture house does not show the quality of pictures they might desire to have their children see.

There are three points these people should

keep in mind:

First, we do not need State censorship, because the picture problem, like any civic problem, is largely a community problem. Each community should censor its own pictures.

Secondly, the motion picture industry is largely engaged in for the profits thereof—not for the education and uplift of the country.

Thirdly, if the pictures shown are not of a properly recreational and instructive character, it is the fault of the women themselves. They would not tolerate a saloon or a stable or a brewery in their neighborhood; why tolerate a third-class picture show?



Brady Advocates a Picket System

HERE'S William Brady, for instance. Mr. Brady is frankly in the business for pecuniary profit. He says such a profit can be made with clean pictures, and he further states a truth that should be learned by heart in every community.

He says the mothers of the country are responsible for any and all lascivious and suggestive pictures!

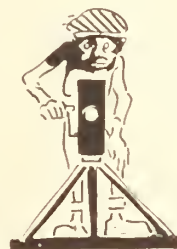
He points out that the mothers sit about and talk matters over and denounce the motion picture industry, instead of using their energy in correcting the subjects they debate!

He advises them to picket the theaters that exhibit bad pictures and to warn other women away, and thus prove to the manager that his house cannot afford to show that class of stuff!



Demand Good Pictures

FILM FUN has stood for clean pictures from the start. It has always advocated strong, virile pictures for children—not the feeble fairy-story slush that adults seem to think that children want.



The kiddies want just the same class of pictures that the grown-ups want. They want to see a picture with plenty of action in it, they want to laugh, they want to thrill, they want to have their mental processes stirred, just as older ones do.

There are plenty of good pictures in the market. There are scores and scores of good pictures to be had, if the community demands them.

And when we begin to put more stress on the better phases of the motion picture industry and less on its vicious tendencies, we will have begun the real forward movement that means progress toward the things that are really worth while.

If women in the smaller communities would insist on the managers keeping only good pictures as strongly as they insist on the grocer keeping their special brand of breakfast food or coffee or flour, they will get what they ask for.

If they attend the shows when their brand of pictures is produced as diligently as they purchase their special brand of groceries when the grocer lays in a stock, they will solve this picture problem. It is up to the community.

Don't knock the producers or the scenario writers or the distributors or the exhibitors, until you have examined your community demand.



BIOGRAPH

Florence Lawrence and Harry Salter in a scene from "Ingomar," one of the first Griffith directions.

Early Struggles of Motion Picture Stars

When David W. Griffith, the Brilliant Director, Was Just Beginning to Shine

By LINDA ARVIDSON GRIFFITH

This series of reminiscences, written by Linda Arvidson Griffith, the wife of David Wark Griffith, who produced "The Birth of A Nation", is replete with the intimate secrets of the first days of many a star who now scintillates haughtily and brilliantly. Linda Arvidson Griffith has seen the beginning of some of these screen stars. Some of them now boasting of princely salaries might prefer to forget that they began at \$3 a day. Mrs. Griffith writes frankly in this series of the days when \$25 a week was a consideration not to be ignored in the Griffith family. She will tell the readers of Film Fun in the coming numbers of the magazine many interesting incidents in the days of the "Old Biograph" as it is affectionately called by the screen people who began their climb in its studies.



LOOKING back to the summer of 1908 and the next year or two following, I feel constrained to use the trite old saying, "Those were the good old days!" And I think the little band of pioneer actors and actresses who began working together so earnestly and so sincerely and withal so humbly, at the old Biograph studio eight years ago, will all agree with me in that they were. Great changes and marvelous advancements have been recorded on the pages of the motion picture industry since then. The "movie" babe ("movie" was a proper term at that time) became overnight a kindergarten child and took its first lessons with the then unknown David Griffith, who more than any other individual has since caused to be acknowledged as the Fifth Estate a profession that most of us entered through dire necessity and with some slight embarrassment. We weren't overly proud of our new association, but we consoled ourselves with the thoughts that "Oh, well, this will tide me over until I can get another engagement on the stage. I am right here in New York, where I am in touch

with agents and managers, and I am not spending the little money I saved last season on the road or in stock."

We didn't have the present good days of weekly salaries running into the thousands, motor cars, California bungalows, suites at the Claridge or Riverside Drive apartments; but they were, nevertheless, the vital days—the days that were to shape the careers of the biggest stars and foremost directors of the present day. Never in the furthest back wrinkle in the brain of the most optimistic moving picture actor was then ever so dimly foreseen his name in electric lights over an honest-to-God moving picture theater such as the Strand or Rialto of New York City. They were the good old days in a better and a higher sense—the days when we worked for work's sake, with little remuneration and no publicity whatever. We soon began to sense that these "moving pictures" were going to amount to something some day and we need not continue to be ashamed to tell our friends how we were earning our living. We were pioneers in every sense of the word, and our growing faith in the crude, flickering shadows first thrown on the screen gave us the courage to endure the indifferent public, for the motion



BIOGRAPH

"Enoch Arden" was the first two-reel picture ever produced. They showed the first reel Monday night, and on Thursday night you returned for the second reel. In this scene you see Linda Griffith, Frank Granden and Rufus Liscer.

picture public of to-day didn't go to a "movie" show eight years ago. One could hardly criticise them for not going, for it took courage to sit through a show in the dirty, dark little stores that hung up a sheet at one end and turned on the projecting machine from the other. With a few exceptions, such as Keith and Proctor's theaters on Fourteenth and Twenty-third streets and the old Fourteenth Street Theater, New York City, such was the general make-up of the moving picture theater at that time.

So, through conflicting emotions and varying decisions and an ever-absorbing interest and faith in our new work, we stuck. I can remember to the word when Mary Pickford, who had been a member of the Biograph Company for a year or so, came to me one day very much troubled and said, "Mrs. Griffith, do you think it will hurt me on the stage if I stay in pictures any longer?" "Well, Mary," I answered, "I'm sure I cannot advise you one way or the other. We will all have to take our chances. I, for one, feel sure pictures will last." It didn't prove to be much of a hazard for "Little Mary"!

Though stock companies in the summer of 1908 were unknown, a little band of players soon began to report every day for work and 'most every day were engaged. The half dozen or so I recall who worked regularly in the first pictures were Marion Leonard, Harry Salter, Arthur Johnson, Charles Inslee, Edward (then "Eddie") Dillon, who has just directed De Wolf Hopper in the recent Fine Arts production of "Don Quixote"; Wilfred Lucas, who first came into notice in a picture called "The Red Gauntlet," playing opposite Marion Leonard; little

Johnny Tansy, who starred in Mr. Griffith's second Biograph picture called "The Redman and the Child"; Florence Auer, remembered in "Rejuvenating Auntie," and last season in "Paganini," with George Arliss; George Gebhardt, Gene Gauntier, Tony O'Sullivan and Mack Sennett, whose name now spells "Keystone."

Marion Leonard was cast for the women of the world, adventuresses, Spanish ladies, etc. She did some mighty fine work in the early days and soon had a devoted following. I played mostly sympathetic parts, the trusting girl, the devoted wife and the fond young mother. Once I played a French girl --a nasty, catty part—but mostly I died. I played every dying part, whether it was a white woman or an Indian. It made my sisters very unhappy to see me always dying on the screen, and they wrote me from San Francisco, where they lived, that they wished I wouldn't die so much. Miss Leonard and I alternated in leading parts for some time, and then Mr. Griffith, as always on the lookout for new talent and feeling the need of a new type, cast about to get it. One evening, at a little theater on Broadway and 160th Street, we saw a Vitagraph picture called "The Dispatch Bearer." It was a very good picture, too, for those days, produced by the late William Rainous—a good director he was—and Florence Lawrence was the "Dispatch Bearer." Mr. Griffith had found his type. "That's the girl I want," he said, and proceeded forthwith to get her. I believe it was Harry Salter who helped locate her. He afterward married her.

At all events they found her, and one night called on her



BIOGRAPH

"Enoch Arden" proved so popular that it is to be re-issued August 29th.

and her mother. Miss Lawrence had quite a reputation as a whistler, and I think it was a trombone—or was it a cornet she played? Whatever it was, from its resting place under the bed she drew it forth and entertained her guests by playing for them. It was arranged that she should leave the Vitagraph, where she was getting fifteen dollars a week, and come to the Biograph for twenty-five. My, that was some salary—twenty-five dollars a week! But Florence Lawrence earned it. If ever there was a conscientious worker, devoted to moving pictures and pictures alone, it was she. She used to work daytime and nighttime, and in between scenes she would hurriedly wipe off her make-up and skip out to a "movie" show. She was equally at home in comedy or tragedy or a funny character part—it didn't matter much what. We had to be something more than mere "types" in those days and do a little more than look pretty. We worked hard. You couldn't drive people out of the studio even if they weren't working. We'd sit around the camera stand or on old scenery or chairs when there happened to be any. Mr. Griffith would work out his story, using his actors like chessmen. But he knew what he wanted, and the camera man never began to grind until every little detail satisfied him. He would sometimes rehearse three or four of us in a part, then make his selection. Some incentive for doing one's best!

But if we lost, we weren't heartbroken, for his judgment seldom erred, and in turn we all were playing leads one day and decorating the back drop the next. We did both with equal good nature. We not only were satisfied to ornament the scenery, but

we would help to fix up costumes or wardrobes, in order to save time. We produced Tolstoi in those days and many other works of the masters of literature, and we made moving pictures of nearly all the Broadway plays. Someone would see a show one night, and the next day we would make it into a scenario. We never bothered about securing a copyright on the little one-reel tabloid versions of five-act plays and eight-hundred-page novels, for no one bothered us—authors and publishers didn't take us seriously enough then to care to find out what we were doing. Next door to 11 East Fourteenth Street was a little tailor shop, and the good-natured tailor would let us come in and sew things. Once when we were producing "Resurrection," it seems the costumer had sent us some wrapper-like dresses miles too large; but we were in a hurry, the scene was set, and we were fully rehearsed, so while the property man added the final touches of placing the salt and flour snow on the set—it was July—another girl and myself rushed into the little tailor's, and he graciously let us sew on his machines, and we madly took up gathers and hems in the poor Russian exiles' robes. It was fun and helped to finish with the extra people, so they would not have to come back and be exiles another day and get three more dollars.

Biograph reminiscing wouldn't be complete without a mention of the lunch hour. The hour would be any time from one to three, according to work.

All those who were made-up had to have lunch inside. We ate in the basement, where the original dingy dressing-rooms were. We would tuck ourselves away in some little corner, on top of boxes or piles of stage clothes, fix ourselves a makeshift table, and Bobby Harron (now a Triangle star, but assistant property boy then) would bring us our lunches. Bobby always had a winning smile, and he served us our lunches as graciously and sweet-naturedly as he delights us on the screen now. Lunch always came from a little Polish restaurant on Fourteenth Street. It consisted of



BIOGRAPH

Griffith spent much time perfecting the details of this picture in the days when few directors thought it necessary.



BIOGRAPH

Arthur Johnson and Linda Griffith, in "The Mills of the Gods."

sandwiches, coffee, tea or milk and pie. Later our lunches came from Childs' restaurant on Fourteenth Street, and further on in luxurious lunch history we had Childs' menu card sent over and were allowed to order from that. Bobbie would bring the cards around and take our orders, but for a long time it remained "sandwiches, coffee and pie." When we worked nights, at about eight or nine o'clock we would have our second round of the same, and when we worked until three in the morning, we would have "meat!"

We always looked forward to the pictures that required exterior settings, especially in the summer. In the winter we had to huddle between scenes around a campfire that some one of the men would build, in order to keep thawed out; but in summer it was fine. We could get away from the hot studio and enjoy a breath of fresh country air. Our parting questions at night were always, "Do we work inside or outside tomorrow?" For "The Adventures of Dolly" we went to Sound Beach, Conn. I remember the wild daisies or black-eyed Susans, or whatever it is you call them in the East, were all in bloom—huge fields of them. Just having left my native San Franciscan heath and opening neweyes on Eastern country, it seemed very wonderful to find everything so green in midsummer, and the "marguerites," as we Californians call them, simply covering acres and acres!

We had no automobiles in those days. We went by train or boat and

took a street car from the station to our respective homes. Fort Lee early began to be the original stamping ground when working outdoors. We trotted our costumes under our arms, dashed into the subway, left it at 125th Street, dashed to the ferry building and caught the eight-forty-five boat. Arriving at Edgewater, on the Jersey side, we would make-up at any of the little inns along the Hudson, and "Old Man Brown" and his son would soon appear, each driving a two-seated buggy. We would then pile in and drive off to the location. It seems Old Man Brown, a garrulous, good-natured Irishman, had enjoyed quite an eventful life driving folks from the ferry to their New Jersey homes and places along the Hudson. Gene Gauntier, who some years ago delighted us with her portrayal on "Mary," the mother of Christ, in Sidney Olcott's beautiful production of "From the Manger to the Cross," was the location woman as well as scenario writer. She first uncovered

New Jersey landscapes to the camera's eye and was largely instrumental in starting the trek of moving picture people to the present well-known town of Fort Lee.

All this was when the moving picture world was bounded by one block on East Fourteenth Street and the city of Los Angeles had never seen a moving picture camera. Soon to wend her way Fourteenth Streetward and timidly ask for a day's work came little Mary Pickford—to-day the foremost woman in the moving picture world and commanding the largest salary ever paid a woman, either in professional or any other work.



BIOGRAPH

Linda Griffith and Jeanne McPherson in "Enoch Arden."



FOX

Dance of the sprites.



PALLAS

Marie James pauses to tie a sailor's knot. She is an expert in the water.



FAMOUS PLAYERS

Ann Pennington ready for her plunge into motion pictures.



UNIVERSAL

Ida Schnall was a professional diver when she splashed into the screen.



TRIANGLE

Fay Tincher was one of the first Stars and Stripes.



MUTUAL

Lucile Taft and Gertrude Robinson love to splash at the waves.



VITAGRAPH

Dorothy Kelly wonders if the water is too cold.



A charming bit in the Kellermann picture.



VITAGRAPH
Anita Stewart likes
stripes, too.



MOROSCO-PARAMOUNT
Hello, there, Julia Dean!



TRIANGLE
Norma Talmadge is
fond of a stroll.



PALLAS

Eva Strawn

MOROSCO

Edna Goodrich

Mae Andrew

PALLAS

The spirits from the vasty deep.



Jolly mermaids from Bermuda.



FAMOUS PLAYERS

Winsome little Marguerite Clark, in "Silks and Satins," amuses the maid, but horrifies the hostess with her artless chatter.



FAMOUS PLAYERS

Marguerite Clark has no real intentions of enlisting, of course; but if she did, she'd end the war, all right. Every man would willingly desert the trenches.

And Perhaps—

By LOIS ZELLNER

SHE WATCHED Movie Queens
As they reigned on the screens,
Then said to herself, "Look at me!
I've just as much grace,
And my figure and face
Are better than most that you see."

And so she opined,
While 'twas fresh in her mind,
She'd give some director a jar;
She'd call at his place,
Let him look at her face—
And perhaps take a job as a STAR!

To make sure she'd be soon,
She left home before noon,
But almost collapsed with chagrin,
When a boy at the door
Interrupted a snore
To inform her she couldn't get in.

"I'll not be turned down,"
She averred with a frown,
"If I have to come back EVERY DAY!"
Her reward came at last,
And she really got past
The kid who was guarding the way.

Did the poor girl win fame
In the great Picture Game?
Did she really become a Great Star?
Did her beautiful face,
Her figure and grace
Bring people to see from afar?

Did she reign on the screen
As a great Movie Queen,
For whom all the managers bid?
Did she quickly make good,
As she thought that she would?
If you really must know it—SHE DID!



VITAGRAPH

MARY FULLER SPENDS HER SPARE TIME READING THE CLASSICS.

We Leave It to You.

Is There a Prettiest One?



FOX

CARPENTER PHOTO

Gladys Brockwell is a pretty girl, isn't she? And she knows how to wear good clothes.



TRIANGLE-KEYSTONE

HARTSOOK PHOTO

Claire Anderson is a star, because of her plucky work in "The Lion and the Girl."



TRIANGLE

WHITE PHOTO

Mabel Normand greets you as the leading lady of the Normand Company.



FAMOUS PLAYERS

Once in a great while we find Marguerite Clark in a pensive mood.



ESSANAY

©MOFFATT

Ruth Stonehouse has joined the Essanay bunch. She wants to do comedy-drama.



FOX

June Caprice is glad she's alive these days. Well, she ought to be. She's a lucky girl.



Juanita Hanson knows all about "The Secret of the Submarine," but she won't tell it.



INTERNATIONAL FILM SERVICE
Well, look who's here! If it isn't
Betty Howe!



MORASCO
Here's another beauty, Vivian Martin.



SIGNAL-MUTUAL
Helen Holmes takes a day off from
railroading.



TRIANGLE
Isn't Bessie a perfect bundle of Love?



FAMOUS PLAYERS ©IRA C. HILL
Louise Huff watching a rehearsal.



TRIANGLE HARTSUOK PHOTO
Mae Busch in a pensive mood.



LONE STAR-MUTUAL
Here's a star for you, Edna Purviance.



Fanny Ward and her Wobble dog.

Jane Bernoudy,

The New Joker Comedienne,
Rode Into Comedy

JANE BERNOUDY did not intend to be a comedienne when she began to work in pictures. Jane was a rider and did all kinds of stunts in what they used to call "Western stuff," meaning roping, riding and shooting Indians.

Then the "Western stuff" began to wane in vogue. Jane seemed likely to be out of a job. She had no ambitions to shine as a star in screen stunts, and about all she knew how to do was to ride and to look funny.

"Capitalize your funny face," advised a director, one day, when he broke the sad tidings to Jane that there would be no more Western pictures. "They are getting ready for some comedy stuff over in another set, and I'll back you against the funniest of them, if you are willing to queer yourself by a fantastic get-up."

Like Barkis, Jane "was will-in'." She did not care about sacrificing her looks. She realized that one could not look funny and look pretty at the same time and



JOKER

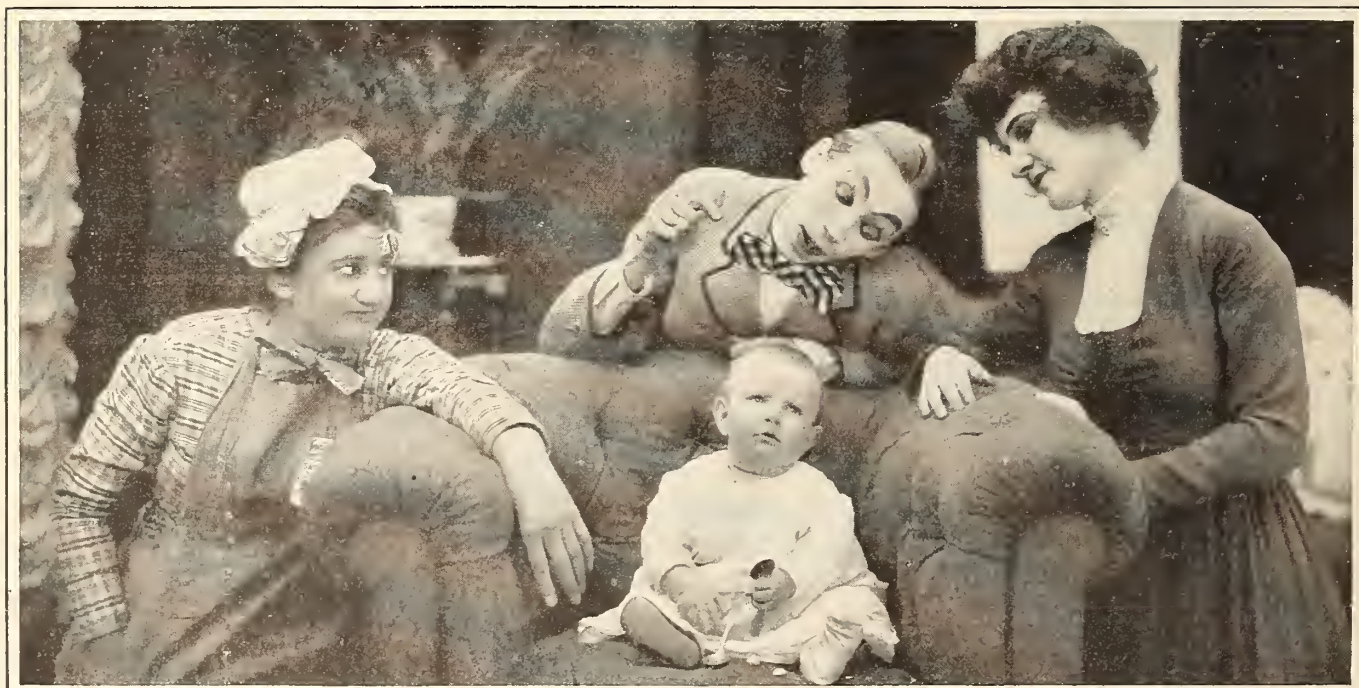
Jane Bernoudy, the Joker comedienne, lets the dusting go while she peruses "The Maiden's Guide to Matrimony."

admitted that it was easier for her to look funny than it was to look pretty.

"I remembered an awkward maid we used to have," she said, "and I determined to make some use of her funny tricks and a most unique method she had of doing her hair. She used to be a scream as I remember her, and we kept her because she furnished us so much unconscious amusement. So I capitalized my looks and her ways, and I see no reason to regret my decision—as yet."

Miss Bernoudy's fortune is in the manner in which she can push her features around carelessly and still keep them moored to her face. She practically rode into comedy, for it was her riding, that first brought her to the notice of the Joker comedies.

"The funniest thing in motion pictures to me is a remembrance of an interview I read in a New York paper four or five years ago," she said. "The statement was made by Elizabeth Marbury. She said, quite solemnly, that the main reason why motion pictures would not endure was because people did not want to be confused by pictures that moved. What they wanted was slides and a lecturer!"



JOKER

Jane Bernoudy, as the maid in "When a Wife Worries," is deeply interested in the attempts of the parents of the BABY to ascertain the exact date of the first tooth. At the same time, she has no sympathy with the methods of its male parent to amuse it.



JOKER

While the infant resents its morning bath, Jane hastily summons its mother to note the discovery of the famous first tooth. A frantic telephone message to the doting father is sent at once, and the family proceed to a consultation as to the proper mode of procedure in such cases.



JOKER

Father is immensely excited over the advent of the tooth and announces his intention of reading up on teeth and of visiting a physician to get the best expert medical advice on the subject.



JOKER

He loves me, he loves me not, he loves me!



DE GASTON PHOTO—N. Y. M. P.

KALEM

Nona Thomas is a sister of Ollie Kirby.

Famous Sisters In Motion Pictures

TALENT in motion pictures seems to run in families. There are many gifted sisters in screen work. Perhaps you did not know that Nona Thomas is a sister of Ollie Kirby; but you can see the family resemblance all right when you see them together.

The Fairbanks Twins are too well known to need any description. They began as wee tots; but before long somebody will be writing grown-up pictures for them, and then after a while they will go back to the little-girl pictures and yearn for the plays in which they can put on short dresses again—or maybe boy parts, which seems to be some-



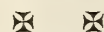
THANHOUSER-MUTUAL

NATIONAL PHOTO

Marion and Madeline Fairbanks.

thing in vogue just at present.

You know the little Lee sisters pretty well, too. There are a lot of the wee ones in pictures, but not many pairs of sisters at their age. They have been so popular that every mother who possesses a couple of little girls of their age wants to get them into the pictures and into the papers.



Nothing Doing

The scene showed a girl in a maid's uniform, in an easy chair, reading a book. The following was overheard:

"I wonder what that girl represents?"

"That is easy; she is a maid of all work."



FOX

Jane and Katherine Lee.

A Triumphant Mother



MAUDE GEORGE, who plays adventuresses for the Universal people, was waiting for a call in her dressing-room and partaking of her favorite refreshment—stuffed dates—as she listened to various exciting stories of adventure from her callers—screen girls from another set.

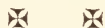
"The funniest thing that ever happened to me I didn't know about at all until my mother reached home that night," she explained, passing the stuffed dates. "Mother dropped into a picture house one evening, and one of my plays was on the screen. Just behind her sat the usual type of chap who carefully explains to his companions that he is well acquainted with all the screen folk. He glibly pointed me out to his friend and said,

"I know that girl—know her well. Used to have dinner with her. She used to hang around San Francisco when I was there."

"Mother could not hold in a minute longer. She turned around to the talkative chap and fixed him with a baleful glare. I'm the only little rag doll mother's got, and she wasn't going to have any stranger panning me. She put on her most dignified manner, and when mother dolls up in that manner, everybody might just as well step lively.

"That young lady you are viciously maligning is my daughter, sir," she informed him, in her iciest tone. "My daughter has never been in San Francisco or to dinner with you in her life. More than that, she never 'hangs out' wherever she is."

"The talkative chap fumbled hastily for his hat and left without further remark. And poor mother was so insulted because I laughed when she related it!"



Fun for Heaven

F. H. Elms, of Boston, has a small daughter who is a motion picture fan and who invariably includes her picture favorites in her prayers at night. She was enjoying a confidential chat with her mother recently and making inquiries on topics that had somewhat puzzled her small self.

"Mother," she said, "do the picture people go to heaven when they die?"

"Certainly," replied her mother.

"Did John Bunny go to heaven?"

"Yes."

"And will Mabel Normand and Fatty go to heaven when they die?"

"Of course they will," replied her mother.



"And Charlie Chaplin?"

"Yes," responded her patient mother.

"Goodness!" giggled the little girl, as she kicked her sandal off. "Won't God laugh when he sees him walk in!"



What Would We Do Without the Villain?

"Consider the movie villain," said John Reinhard, of Gaumont-Mutual. "He is the hardest worked and least appreciated man in the cast of any play. It is no great trick for any actor to be a hero, as his work is all cut out for him by the authors who wrote the play. He always happens along at the proper moment to save the girl or upset the villain's carefully laid plans.

"Of course, the villain always gets a good salary; but he never gets very popular, and no one loves him. No romantic girl ever looks at his picture and exclaims, 'Oh, I could just love him to death!' No one asks for his picture. No one writes to the studio or the photoplay editor and wants to know how old he is, if he is married, if his hair is naturally curly or does he use something. Not a soul is concerned about the color of his eyes.

"Movie villain work is the hardest of all acting. The regular stage bad man has words to help register his cussedness. There is the low and insinuating tones he uses as he urges the honest young man to falsify the books and play the races. There are the hard and cruel words to say when he turns the aged couple out of house and home, the sneering threat when he waves the incriminating

'papers' in the face of the wayward wife and demands blackmail as the price of his silence.

"The movie villain has none of these helps. He must register his villainy by the movements of his facial muscles and his eyes. But if it were not for the villain, the hero would show up very small. There would be nothing for him to do. He would just marry the girl in the first reel, and all would be over."



The Last Straw

The jokesmith entered the office and made his way to the editor's side. "I have here," he remarked, "ninety-nine motion picture jokes."

The editor, in a weary manner, took the batch, and after a hasty glance, said, "I have seen all these before. You should have made it 'The Old Hundred.'"



FOX

Miriam Batlista is a coy little lady who is pleased but not haughty over the fact that she is a Fox star.



FOX
Here's June Caprice at her favorite vacation sport—fishing.



GAUMONT-MUTUAL
Iva Shepard seeks the old farm orchard on moonlight nights, to practice dancing steps.



PALLAS-PARAMOUNT
Dustin Farnum cannot decide when he is happiest—feeding the porker—



—or fixing up his pet boat. He sure does love the water.



UNIVERSAL
Cleo Madison says the little brute she is kissing is a dear—but it does seem like a terrible waste,



AMERICAN-MUTUAL
Here is little Mary Miles Minter sauntering out for a game of tennis.

KALEM
“Gracious me!” said Ollie Kirby. “Don’t take that picture until I get down from this ladder!” But could you blame the photographer?





KALEM

Robyn Adair finds plenty of fun in his own back yard, playing with the calf.



FOX

Hattie Burks had this gown made especially to play golf in.



But don't you think she looks pretty nice when she plays tennis?



Neva Gerber likes to drive about country roads.



MOROSCO-PARAMOUNT

Myrtle Stedman says she can beat Hattie Burks any day at golf.



VITAGRAPH

"Sunshine Mary" Anderson runs out every day to feed the chickens. Still, this is a little duck she is holding.

seem like a terrible waste,

for a game of tennis.

Vacation Days Are Happy Days



FOX
Here's June Caprice at her favorite vacation sport—fishing.



GAUMONT-MUTUAL
Iva Shepard seeks the old farm orchard on moonlight nights, to practice dancing steps.



KALEM
Robyn Adair finds plenty of fun in his own back yard, playing with the calf.



FOX
Hattie Burks had this gown made especially to play golf in.



PALLAS-PARAMOUNT
Dustin Farnum cannot decide when he is happiest—feeding the porker—



—or fixing up his pet boat. He sure does love the water.



KALEM
"Gracious me!" said Ollie Kirby. "Don't take that picture until I get down from this ladder!" But could you blame the photographer?



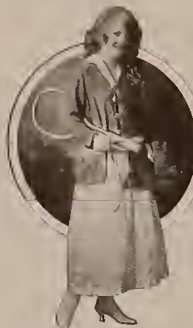
But don't you think she looks pretty nice when she plays tennis?



Neva Gerber likes to drive about country roads.



UNIVERSAL
Cleo Madison says the little brute she is kissing is a dear—but it does seem like a terrible waste.



AMERICAN-MUTUAL
Here is little Mary Miles Minter sauntering out for a game of tennis.



MOROSCO-PARAMOUNT
Myrtle Stedman says she can beat Hattie Burks any day at golf.



VITAGRAPH
"Sunshine Mary" Anderson runs out every day to feed the chickens. Still, this is a little duck she is holding.

Hart Wanted a Regular Boy, So He Picked Georgie Stone



TRIANGLE

William S. Hart picking out his "reg'lar boy-kid."



A CRISP, business-looking person strolled into the Triangle studio at Los Angeles and looked over the long stretches of open-air stage.

"I want to borrow a baby, ma'am—a sort of yearlin' baby, so to speak," he remarked plaintively to the very energetic lady on guard at the gate (and who sports a full-sized, honest-to-goodness police badge, and whose business it is to protect everything feminine from cradle age on up to full-star size).

"William S. Hart," retorted that person severely, "you just get along with you and run back onto your own lot! The idea of your coming over here to borrow one of our babies!"

Hart grinned—a soft, amiable, easy, go-as-you-please grin that has played its winning part wherever movie audiences have gathered to witness Western dramas on the screen.

"Say," he went on persuasively, "can't you lend me a baby? I'm up against it, honest. Just naturally got to have one. I've come all the way over from Culver City, and if I don't get no baby, it will sure be a mighty big disappointment. Don't you think, seeing as we-all in this here Triangle Film outfit sort o' regular kith 'n' kin, so to speak, that you could lend a feller a baby?"

Chester and Sidney Franklin, brothers and directors of the group of Triangle children that have been organized at the Fine Arts, joined the little group that had gathered. Mr. Hart winked impressively.

"Say," he went on, "do you know, it does me good to get out! This is the first stage that I have seen in Los Angeles

moving pictures here except that of our own outfit. I'm a regular stay-at-home. But we've got a kid play that I've been working on—kid, dog, doting daddy, Old Glory and— Well, I won't give any more away just now. But I've been up against it for a kid—just a regular boy baby kid. There's plenty of nice Little Lord Fauntleroy's in the market and angel cherubs and honeybubs, etcetera, etcetera; but what I've got to have is a hard-fisted, tough-knuckled little chap about six years old—a regular little fellow that can worm his way into the heart-strings of as tough an old sourdough as ever came down the pike. So you can see that no mother's itty-bitty-cheep-cheep cherub is going to fill the bill."

It happened to be the school hour—four o'clock and all the Triangle children attend the special school in the studio from four to six—and the studio automobiles came in from the picture taking back in the hills, with their companies of forty-niners, Indians, trappers and high-heeled genuine cow-punchers, and with their children in the childish fashions and rags of seventy years and more ago. Hart played with them, patted them, joked with them, like an expert in kindergarten or Montessori systems, and all the time was sifting them shrewdly.

"There's your boy!" said the Franklin brothers together, as a little fellow with tangled hair tumbled out of an automobile that pulled into the yard. His overcoat was on hindside before, and he proudly regarded this feat of his own imagination as he trotted over the open-air stage in pathetic, worn-out moccasins. Beneath it showed the tattered jeans and shredded shirt of the child of the frontier, the part he had been playing during the day.

This was Georgie Stone. Hart shook hands gravely and shrewdly looked him over.

"Like to play a nice part with a dog, Georgie?" he asked.

Georgie nodded solemnly.

"And with shoes instead of moccasins, Georgie?" added Hart.

Georgie looked down speculatively at his worn-out footgear of the plains as he reached up and patted Hart on the knee.

"They's my shootin' shoes," he explained slowly. "They's my shootin' shoes, because my toes is a-shootin' through 'em. He says so!" And he pointed solemnly to Chester Franklin.

Then Georgie went on into school, all unconscious of the fact that in the next ten minutes he had been formally borrowed, to be with William S. Hart in a photoplay that, as Hart himself described it, "Play! Why, there isn't any star in it except the kid. It's all kid and dog, and the rest of us just come in to sort of act as props and such!"

"And, say," he added cheerfully, as he climbed into his automobile to go back to the Culver City studio, "there is only one infant kid that could play the part, and that's this Georgie. I've seen him act before I ever came over here to borrow a baby—and he was the one I was after!"

"And," said Chester Franklin plaintively, as he turned to brother Franklin, "we thought we were helping him pick one!"





TRIANGLE

No one would mistake Georgie Stone in this picture as a "mother's itty-bitty-cherub-boy." He has just dropped down for a noonday nap.

The Fate of the Amateur

By J. W. CARDEN

HE WROTE a grand drama from Homer, laid the scenes on the banks of the Nile. "It's a classic, and that's no misnomer," he remarked to himself, with a smile. All the gods in mythology's pages he pictured with Venus and Mars, and he "caste" all the hoary-haired sages who were gifted for reading the stars. He pored over tomes spiritualistic, till ghost-faces haunted each dream, just to give it a touch that was mystic and to help "local color" his theme. "This," he said, "fame and fortune will bring me."

He hunted up two or three banks in which to deposit, but ding me if they didn't return it "with thanks"!

But he still dreamed of fortune and glory and refused to go down in defeat. He would picture a more modern story, as the classics now seemed obsolete. "A nautical yarn, I've a notion, will appeal to the thrill-loving heart—one that smells of the deep, briny ocean, with each character true to his part." So he drew for his "lead" a rough sailor, who should head a piratical bunch, as they butchered the crew of some whaler, in a scene full of bloodshed and "punch." 'Twas a style that in plot swiftly thickens, and he named it "The Corsair in Black."

Well, he mailed it, and then what the dickens do you think? Why, they sent it right back!

Then he prayed for the talent or magic to write something film makers would buy. "There is nothing dramatic or tragic they will take," he would mournfully sigh. "Ah, a comedy! Gosh, that's the caper! Why, I ought to have done it before!" Then he purchased more manuscript paper and stamps some three hundred or more. 'Twas returned, with a few lines explaining his "script" was the rottenest dope. "You might, sir," he read, "with some training, learn to advertise some brand of soap."

This an editor wrote without pity to that photo-play-right. Now he drives a jitney-Ford and earns four dollars a day.

What Did the Screen's Favorites Do Before They Took Up Their Career In the Pictures?

How did they get the opportunity to start those careers?

The Vitagraph-Lubin Selig-Essanay, Inc., known as "The Big Four," has published a book called "Who's Who in V. L. S. E. Plays," in which much out-of-the-ordinary information about favorite stars is set forth.

For instance, in it you will find that Anita Stewart, before her screen debut, appeared on the covers of the popular magazines, having been a model for prominent artists.

Lillian Walker was a telephone operator and an end in the "Follies," and her lines—now silent ones—have been busy ever since.

Richard Buhler used to "sling" soda in a Washington drug-store.

Baby Jean Frazer is called "Steve" by her father, because when she came he was expecting a boy.

Henry B. Walthall, "The Mansfield of the Movies," studied law, went to war and began in the pictures as a ditch digger.

Earle Williams was a phonograph salesman, when he had to talk for a living.

Edna Mayo is an expert sculptor, painter, swimmer and rifle shot.

Kathlyn Williams would much rather play with a wild tiger than with a cat or a dog.

William Gillette took special courses in the University of New York, Massachusetts Institute of Technology and Boston University before setting out to conquer the drama.

George Cooper went into the movies when he lost his beautiful tenor voice while with Fiske O'Hara.

Naomi Childers wants to appear in comedies, but her "boss" won't allow it, because she is too good in drama.

Marguerite Clayton was brought up in a convent.

Charles Richman likes the pictures so well, he doesn't care if he never returns to the spoken drama.



VITAGRAPH

When Alice Joyce returned under contract to the Vitagraph studios, there was an impromptu reception for her before the rehearsal could go on. Naomi Childers headed a welcoming committee of screen folk to give her the glad hand.

Pretty Alice Joyce

DISAPPEARED from the motion pictures something over a year ago. Devotees of her particular type of acting missed her and waited in vain for another sight of her on the screen. Gradually curiosity became dulled by the never-ceasing impact of novelties, and the pictures kept moving on without her. Then suddenly, after all those months, Alice Joyce was heralded as returning to the profession from which she had vanished.

The welcome, however, was tremendous. So rapidly do things hurry on in the pictures that ordinarily it would be fatal to risk such a long lapse; but in this case her following was true, and the circumstances under which she returned to the studios commanded attention. She was coming back under engagement to Vitagraph for a great part in the all-star cast to be presented in Commodore J. Stuart Blackton's forthcoming sequel to "The Battle Cry of Peace."

And the reason for her former retirement? Oh, the best in the world! The baby's name is Alice Mary



VITAGRAPH

Here is the reason for the long retirement of Alice Joyce Moore from the screen. Her name is Alice Mary Moore, and she is the image of her father, Tom Moore.

Moore. And it resembles nobody in the world with such fidelity as Tom Moore, who is Miss Joyce's husband.

Miss Joyce is proud of the baby and proud of motherhood. She did not let ambition and success interfere with it. She feels that she is the better off for it, both in depth of feeling in her art and in popularity. But this is what everybody wants to know: Is there to be a Moore Family on the screen, or will Alice Mary be relegated to the nursery, or will she be a co-star with her famous parents?

Tom Moore is with the Arrow Film Company and is full of pride over young Alice Mary.

Eighteen months off the screen is a long time in the screen world, and its ethics and precedents have turned over several times since Miss Joyce left. For fear you have forgotten, we will remind you that Miss Joyce was born in Kansas City, twenty-six years ago, and left her position as a telephone operator in New York to join the Kalem Company. She was married to Tom Moore in Jacksonville, Fla., May 11th, 1914.



Dr. Mary Walker when she met Frank Daniels.

In for Life

FRANK DANIELS, whose happy grin adorns the front page of FILM FUN this month, will never go back to the stage. He says so himself. He admits that motion picture work is strenuous, but he is strong for it.

"Work?" he said, when he had taken ten minutes off from the job to pose for FILM FUN. "Well, yes, it's some work. Outside of putting in ten hours of work a day, I have nothing to do but sit around. Every day my director has me out doing stunts that would never do in comic opera. I have to drink a gallon of water every day to keep my shape. You see, I aim to keep myself a perfect thirty-six."

"Don't you miss those first nights, Frank?" said his director, with a grin.

"First nights were always tiresome to me, and, thank goodness! there will be no more first nights for little Frankie Daniels. It's of the pictures, for the pictures and by the pictures the rest of my life. And listen to me—if I have made any success, I must go fifty-fifty with the director. He's as much to blame as I am."

"Have a cigar, Frank," said the director.

"Thanks, old dear," said Daniels. "Now, if you have a match handy—much obliged. It pays to throw bouquets."

Dr. Mary Walker went out to the Vitagraph studios with the visitors from the General Federation of Women's Clubs and was immensely interested when Mr. Daniels told her all the tricks of the trade.

"I've found out a lot since I've been here," he pointed out. "For instance, real money is not used in the bank scenes, because hardly anyone would know the difference."

"Rembrandt had a lot to learn about color. I have seen effects done in grease paint that he would have to study a long time to imitate—if he cared to."

"If you make the property man laugh, you will 'get over' anywhere. And—"

"The one drawback to the art is that you play the same hours as the baseball game."



VITAGRAPH

Alice Washburn practicing a characteristic facial gesture.

Alice Washburn Spins a Yarn

MISS WASHBURN, in addition to the possession of a real sense of humor, has a fund of anecdote and repartee, and she is not backward when it comes her turn to spin a yarn.

"One thing I like about me," says Miss Washburn, "is that I'm not averse to making myself ridiculous for the benefit of the film. I don't mind telling you that I never took any prizes at a beauty show, and that I'm no spring chicken; but so long as I seem to possess that intangible something that makes 'em laugh, why shouldn't I cash in on it?"

"My film comedy is not nearly as funny as some of the things that happen accidentally during the making of a picture, only they oftentimes go 'over our heads.' Usually, though," continues Miss Washburn, "I try to be on hand to reach for all the funny ones, and here is one I happened to get."

"During the filming of a Mexican picture, I had the part of a duenna. There was a lot of horseback riding to be done, and one of the principal actors had never been astride a horse in his life. He was too proud to admit to the director that he could not ride when he was cast for the part. Moreover, he happened to be shy two fingers of one hand and was very sensitive about it. The extra people had been falling off the horses and running over each other, until the director was nearly crazy. When it came time for the big scene and the finger-shy actor climbed upon his horse, it was plain to everybody that he was all wrong and liable to fall off at any minute."

"All ready," said the director. "Take hold of the reins there and put your feet through the stirrups. What the dickens is the matter with him?" this latter to the assistant director.

"Sensing that there was something wrong, the director walked over and attempted to place the actor's gloved hands on the reins. He happened to take hold of the bad hand. Squeezing the stuffed fingers, he yelled,

"Holy cats, man! Here you are dead already, and they haven't begun to shoot at you yet!"

It broke up the whole scene into such small pieces that we were dismissed for the day.



TRIANGLE-INCE

Lillian Read, emotional actress, receiving her check on Saturday night.

LITTLE LILLIAN READ, the two-and-a-half-year-old baby appearing in Thomas H. Ince's production of "Civilization" and who has created a veritable sensation by her remarkable acting, is the daughter of John Parker Read, Jr., Mr. Thomas H. Ince's personal representative. The most successful emotion that Baby Read registers, according to Beulah Livingstone, "Civilization's" press agent, is the joy at the size of her check on Saturday night.

The many offers that have come to Mr. Read for his daughter's exclusive services from different film producers since her great success in "Civilization," would make the most seasoned motion picture star a bit envious. At the rate the magazines are devoting space to this baby, one may expect almost any nice bright day to see a syndicated series of "How I Became the World's Youngest Emotional Actress," by Lillian Read, aged two and a half years.



TRIANGLE-FINE ARTS

PHOTO BY CARPENTER

Lucile Brown, Official Mother To Five Hundred Screen Girls

THAT is something of a considerable job, when you realize that being an unofficial parent to only two or three girls has brought gray hairs to many a motherly brow. Not that Miss Brown has a gray hair in her head. On the contrary, she has a lot of very blond hair, smartly dressed, and she looks more like an official sister than the title with which she has been dubbed in the Triangle studios.

Miss Brown is on the job every minute. She wears an imposing badge, with her title, "OFFICIAL MOTHER," engraved on it. She has to be chaperon when called upon, and the rest of her duties consist in advising, hiring, disciplining and adjusting difficulties of all kinds and at all times. Few of us would care to undertake mothering five hundred girls in a motion picture studio; but Miss Brown keeps that pleasant smile working all day and has complete control of the situation.

She was willing enough to talk of her job, but how could one talk when interruptions flew thick and fast.

"Why, it's easy enough," began Miss Brown. "Yes, all right, I'm coming. The costumes are all ready for that ball-room set. Here they are. You see, I— What do you want? Twenty orphanage girls to leave for location at eight in the morning? All right; I'll have them ready. Let's see; where were we? Oh, I was telling you how I happened to— Girl mashed her finger? All right; send her up here. I guess I can dress it. Now, perhaps we can go on without— No, those draperies are not right. They don't hang right. Wait a minute. I'll have to go out to that set and arrange them."

Anyway, Miss Brown went into the studio as an extra girl. Some days she had work, and more days she had not. She did

plenty of watching and keeping silence on the days when she stood around. One day something was wrong with the arrangement of a room. The director knew it was wrong, but for the life of him he couldn't tell just where it was. He stormed vigorously, and while he stormed, a quiet girl stole on the scene, re-arranged it and ironed out all the difficulties of the background.

To tell the plain truth, there isn't a man living, great as he may be, who can look after details of gowns and draperies and furniture arrangement as a woman can. Miss Brown seldom wasted time telling them what was wrong. She merely slipped in and did it over. And the directors heaved a sigh of relief at knowing that whatever it was that was wrong was now right. No matter what the books say, no director relishes an extra girl coming in and telling him what to do. But they did welcome a girl who had a talent for getting a set right without making any stir over it.

All of a sudden, Mr. Griffith noticed that she seemed to be quietly smoothing out a lot of wrinkles around the place and was claiming no credit for it.

"Now, here," he said; "I can get plenty of good actresses, but not once in a blue moon can I find a woman who knows just what to do and when to do it. I notice you get along with all these girls, too. Suppose you just take hold here and give a woman's eye to all proceedings—chaperon the girls and look after their costumes and organize dancing schools and spur up the slackers and get up some clubs and manage the mob scenes.

It looked like a pretty large order, but Miss Brown tackled it. She is a human dynamo among those girls.



KALEM

Sis Hopkins, in "Setting the Fashion," is left in charge of the hairdressing parlor, with delightful results. Sis only knows one way of doing up hair, and the result is a pigtail effect at the fashionable dance.

Mary Miles Minter on Superstition

"You know," said Mary Miles Minter, when she saw the Two-minute Interviewer approaching in a businesslike way, "the best thing about you is that you do not take up an entire afternoon's time, and then rave about cars, beauty or gowns."

"It is my business to write facts," said the Two-minute Interviewer tersely. "Hurry, now. Let's see what you can tell us in two minutes. What's this number over your dressing-room door? Evidently you are not superstitious."

Miss Minter gazed thoughtfully at the door.

"The studio manager offered to take that down when I came," she said; "but I rather like it—it's different. And, besides, what use would it be to take down that 13 number from my door when there are exactly 13 members in my company and 13 characters in my new play and the number of the company is 13? What do you think of that?" she added triumphantly.

"Not much," said the Two-minute Interviewer.

"That isn't all," she went on. "I arrived here on the 12:13 express, and my baggage number was 13. I had stateroom number 13 part of the way out, and there were 13 people at the table at dinner the first night I came.



KALEM

Sis tries an electric vibrator and finds it a ticklish task.



KALEM

All that poor Sis could understand of the lecture was "salt" and "gunpowder." She tried out the experiment, but "Her Great Invention" resulted somewhat as shown here.

Me afraid of that little number! I should say not! Why, it's my lucky number!"

"That's good," said the Two-minute Interviewer. "It's all yours, that number."

✕ ✕

Get Busy, Writers

"Tell everybody who can write that now is the time to get busy on feature scenarios."

James Kirkwood, late of the Famous Players, made this speech as he was boarding the train for Santa Barbara, Cal., where he is to direct special productions for the American Film Company.

Every scenario writer in the crowd stood at attention and fumbled for notebooks. This was promising.

"There is a dearth of first-class material," went on Mr. Kirkwood. "The day of the tommy-rot, slushy story is passing, just as rapidly as the carelessly made and cheap feature productions. The effort that goes into making the photoplay a real art production is promised fuller recognition—and greater remuneration. No really good scenario has to hunt long for a market. I would like to see a few myself. I happen to know that in the last few months expensive stars and producers have been idle for long periods, simply because proper scenarios could not be found."



PARAMOUNT ANIMATED CARTOONS

As motive power, the goat beats gasoline. Speed cops have no terrors for him.

Well Chilled

The scene showed a sick man holding a bottle of medicine in his hand. A close-up of the bottle was flashed. The label on the vial read: "Shake well before using."

"What does that mean?" asked Casey of his wife.

"That means that he must not take that stuff unless he has had a chill."



PARAMOUNT ANIMATED CAETOOONS

Old Man Al Falfa might not stack up in the city riding bunch; but at home he shows class.

He Named It

The picture on the screen was one dealing with a fete day in Italy. The scene on the screen showed a number of children dancing.

Said one little boy to another,

"I know now; it is called 'feet' day because everybody is dancing."



PARAMOUNT ANIMATED CARTOONS

Bobby was told to practice the scales while his father read the paper, but Bobby didn't like to practice.



PARAMOUNT ANIMATED CARTOONS

He's the goat, as you can see, and who but a goat would keep a lighted cigar so close to a soup can?

Before Filmville's Policeman Goes On Duty, He Raises His Right Hand and Takes Oath to Uphold the Law of Averages. Then They Give Him a Badge and Send Him Out to Keep the Plot From Skidding Too Far in Either Direction



IF Events are moving like the Sunny Slope of a Roller Coaster, the Policeman kills the situation by arresting a few Leading Citizens on Suspicion. But if the affair is developing into a Gloomfest, the Cop is assigned to the Sunshine Squad and collides with his Own Feet on the Station Steps, untangling himself from the Result, only to dive into the Cowcatcher of a Portly Pedestrian with an armful of Explosive Bundles.

Filmville's Cop leads a Triple Life, thus getting a Fifty Per Cent. Edge on the Day Foreman of the Bank, who turns to Crime at Sunset. He defends the Majesty of the Law, goes Even Splits with the Villain, or qualifies as a Slapstick Expert with Equal Ease. At the first sign of Boredom, Filmville tells its Troubles to the Policeman, and unless he relieves the Monotony, they bring him up on Charges.

Like all General Utility Men, the Cop suffers from Neglect in the Grand-stand. Filmville takes him for granted to such an extent that the Income Tax rarely drives him to Mental Arithmetic. Unlike other Filmvillers of Humble Origin, however, he is never asked to fill a Temporary Vacancy as Hero, so that his Minor Faults may be checked up to Anarchy and allied forms of Vexation.

When engaged in Routine Duty, the Policeman is so serious that a Joke would make him Whistle for the Reserves. He is the only Resident of the town who draws Pay for Padlocking his Feelings, his Facial Expression being Twin to a Cemetery Wall.

In this Mood he is called on to Arrest the Hero, which he does without waving an Eyelash till the Heroine objects. His Answer depends wholly on the Clock. Early in the Day's Work he is likely to regard her as a Petty Nuisance and leaves her to tag him to Headquarters to argue it out with the Man Higher Up. Later in the Reel, however, he often takes her Word for it that the Hero should be allowed to send Regrets.

On these occasions he takes Chances on the Roundsman. But all Regulations are Officially Suspended when the Comedy Alarm sounds and the Policeman starts out to Quell the solemnity. Here his Uniform is his Best Friend. Without it, he would probably be a Flivver as a Comedian; but a Heavy Tap planted in the Digestion of a Large Blue Uniform is Filmville's idea of Regular Fun, especially when it knocks the Cop into a Barrel of Paint or the Rear Feelers of a six-cylinder Mule.

When on this Detail the Policeman is invariably in pursuit of a Nimble Rascal, whose Batting Average depends on the number of Mishaps into which he can Lure the Bluecoat. The Cop is no Shrimp as a Speed Artist and could outleg the Criminal without a Wheeze, if he did not do his Running and his Thinking in Opposite Directions. But at each Calamity he loses a Lap.

His disasters range all the way from plunging into a Clothes Line full of Family



Washing, with a Ghost Dance before he can unwind himself, to Double Quickening into an Extra Juicy Mudhole. Spectators along the Route contribute Banana Peels at Strategic Points and insert their Self Defense in Delicate Points of his Anatomy. Where Building Operations are in progress, he invariably pursues the Fugitive to the Third Floor and emerges in a Coating of Mortar which renders his Future Plans useless. Filmville does not need to provide a Gymnasium in which the Cop may keep his Girth within reaching distance of his Belt. It gives him a Comedy Assignment instead.

The Policeman's Dream of Reward for Service in the Ranks is to become Lieutenant at Headquarters. This enables him to sit behind the Desk and summon a Platoon of Square Toes by pressing a Buzzer. Most of his Waking Moments are spent nodding into the Telephone as the Heroine gives notice that Father, alias the Leading Citizen, has been Time Locked in the Vault. The Lieutenant's Calmness at this Distressing News shows that Previous Experience has been Good for his Nerves.

The Lieutenant has charge of the Preliminary Hearing in all cases where Members of High Society require the Services of a Jury. Most of the duties that are elsewhere lodged in the Coroner, Trial Justice, District Attorney and Grand Jury are concentrated in the Lieutenant. This makes his Job one of Peculiar Dignity.

If the Heroine is accused of feeding Overdoses of Arsenic to her Guardian, but calls the Ceiling to Witness that he still had Two New Dance Steps to teach her, the Lieutenant orders her Instant Release. When the Hero is brought in on the charge of Dynamiting the Bank Examiner without a Hunter's License, he is lucky if he is merely Sentenced for Life by the Same Authority. Filmville's Supreme Court has Little to do but Review the Proceedings of the Lieutenant.

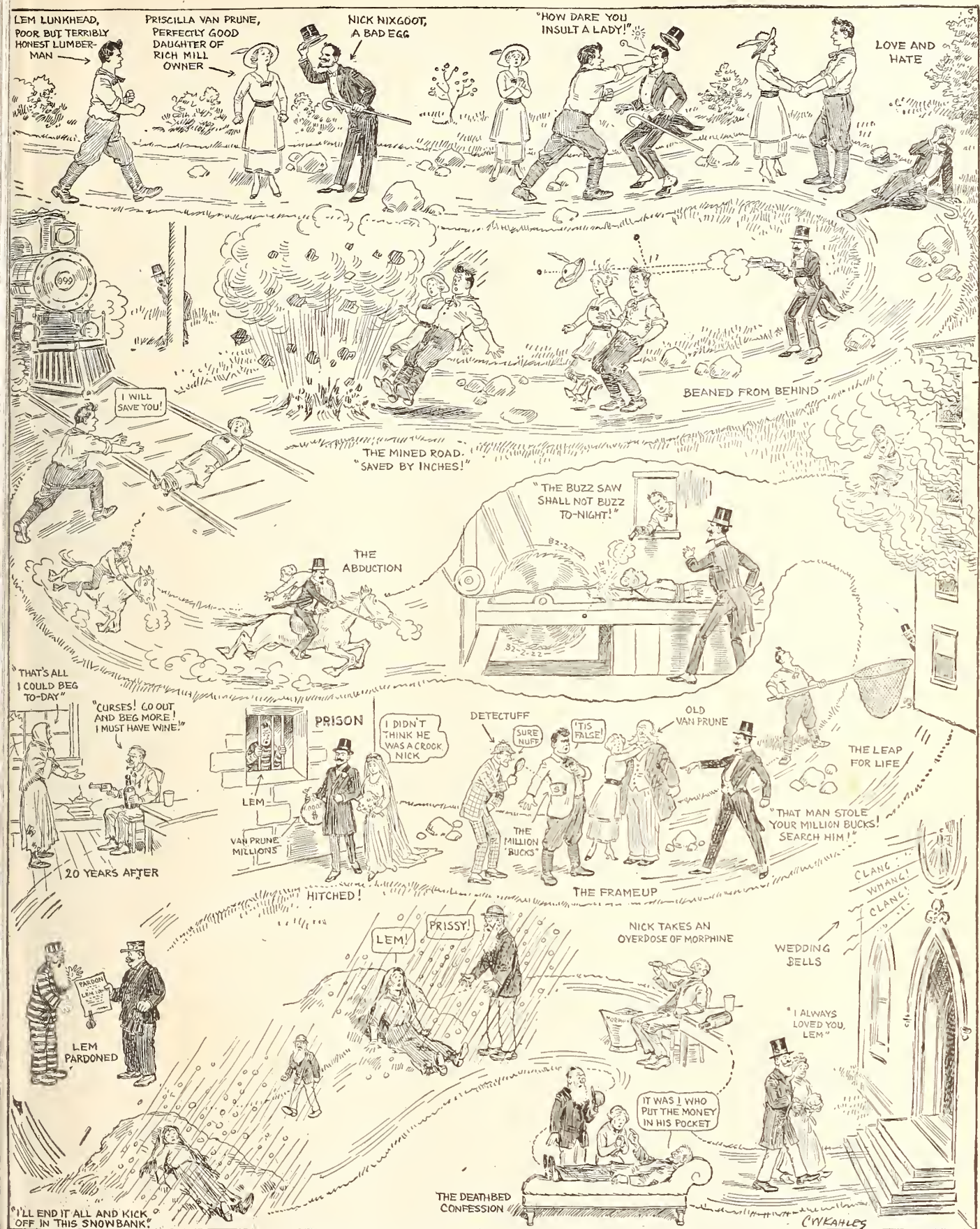
These Duties, however, are performed only when the Plot has Escaped from the Residence District. Where Justice has to be delivered at the Customer's Home, the Lieutenant gives way to the Chief. If the Village Capitalist is Already in his Slippers for the Evening when he decides to enforce Family Discipline with the aid of the Statute Book, the Chief responds.

When the Son has tampered with Next Month's Allowance in Advance, the Chief regretfully sends him up. If the Daughter is suspected of Conspiracy to elope with a Non-support Case, the Chief questions the Servants sharply, and then sneers at the Capitalist for letting Suspicion boob him.

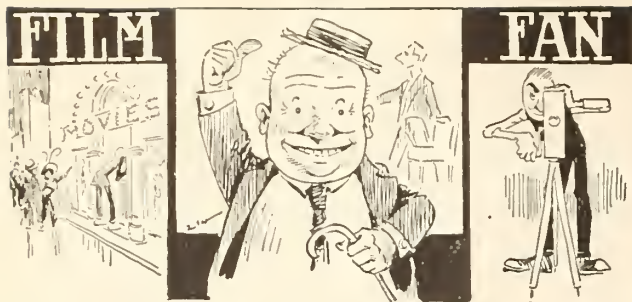
Filmville's Patrolman never aspires to this Dignity, because the Chief's Facility with his Features shows that he did not Rise from the Ranks. But the Cop lives in the Hope that if he conducts himself solemnly enough wherever a Cross marks the Spot and is sufficiently lively when serving with the Knock-about Squad, he may become a Lieutenant before the Pension Fund clutches him.

—Walter S. Ball.





THE PATH OF TRUE LOVE (AS IT IS MOVIED)—Judge



"You see," said the Film Fan, earnestly, "If I have to stay in town and look after this column this month, I won't get a vacation. And even a Film Fan must have a vacation. But here's something Aughinbaugh wrote for *Leslie's Weekly*—he's a good old scout, Dr. Aughinbaugh. There's a lot of good stuff in this article, and it's something every Film Fan should know. Just run this, won't you, and let me get away for a vacation?"

Motion Pictures in Foreign Lands

By W. E. AUGHINBAUGH



Prior to the war English, German, Italian, Swiss, Spanish, Japanese, French and American motion picture companies were doing business everywhere. All of the large centers had international film exchanges catering to the trade. The films produced by American and French companies were most in favor, due to perfection in detail and originality of subjects. To-day, however, the war has suspended the operations of the European and Japanese concerns, and the moving picture exhibitor is forced to look principally to the United States for his films. The lack of photographic chemicals and the absence of the other indispensable necessities for this art also has had much to do with the present great scarcity of films. As a consequence, reels made at the beginning of this industry, and which were shown in the early days from the metropolitan cities to the backwoods towns of this country, are now in active service in various parts of the world.

✕ ✕ Pictures in Demand



Due to the troubled condition of all of Europe, the various theatrical, opera and circus companies that toured the world are no longer to be met with, so that the moving picture theaters have taken their places and constitute the principal form of amusement for the population of the cities of Latin America and the Orient.

In China the motion picture shows at Hanin, Haifag, Tinkin, Hue, Annam, Pekin, Canton, Shanghai and Hong Kong are packed at every performance. In Calcutta, Madras, Hyderabad, Bombay, Ajmeer and Karrachi, the loyalty of the native of India to the British government has been materially stimulated by exhibiting on the screen in open-air parks the Indian troops in bivouac and in action in Europe. Latin America has always been a good field for the cinematograph.

In the larger capitals, like Rio de Janiero, Montevideo, Buenos Aires, Santiago, Lima and Havana, the buildings in which exhibitions are given are the equal of any in this country.

✕ ✕ A Set Program

The typical Latin-American motion picture program will always contain a funny skit, a scientific film showing, for instance, the development of insect or plant life, a French tragedy, a Wild West scene, invariably concluding with the usual reel showing current events in Europe and the United States. Of course such war films as can be secured are thrown on the screen, and the excitement which is developed has often resulted in riots, for all of Latin America is filled with French, English and Germans who are intensely patriotic.



In Buenos Aires the motion picture industry is under control of a trust, which practically prohibits others from entering the territory. The minute a suitable building is vacated, the combination gets a lease on it, so that if one arrived with films and the necessary machinery, there would be no location in which to display them. This is not true of the other larger cities of Latin America. It would pay to take to all the larger towns of those countries appropriate reels and lease them to moving picture theater proprietors. Films that the censor would not pass in this country, or that could not be shown on account of age, would be well received in the republics to the south of us. Captions and descriptive sentences should be in Spanish for all these nations, excepting Brazil, where Portuguese is spoken, and the translation and printing should be completed here, as nowhere in Latin America could such work be properly done.

✕ ✕ As an Advertisement



The motion picture speaks all languages. It reaches the illiterate and the intelligent. It seems to me it could be advantageously used for advertising purposes. I doubt if my readers who have never lived in the out-of-the-way spots of the earth can appreciate the full value of this suggestion. For instance, the women of Latin America are behind the world in matters of modern, simple dressing. They have been wearing for centuries underclothes consisting of several cumbersome pieces tied, pinned and buttoned in place. They have no idea of the convenience or the comfort that comes from wearing a union suit. A film showing the cotton growing in the field, a cotton-picking scene, the cotton being ginned and baled, then shipped to the mills, followed by pictures showing every detail in manufacturing the suit, and finally how it is laundered, would hold the attention of everyone. The completed suit might be shown on a model. Throughout the run of such a film the trade-mark should be repeatedly displayed.

One of the leading New York hotels, desirous of catering to the Latin-American tourist, has sent two representatives on a tour through the various countries to the south, with film pictures showing views of the hotel, as well as others in the city of New York and near-by places, calculated to arouse the wanderlust in the minds of the audience. In addition to being very popular wherever it has been shown, it has netted a good profit to the owners of the film and the hotel as well.

(Courtesy *LESLIE'S WEEKLY*.)



The Man of the Hour

I RECALL you, Smith, before I knew my letters,
And later when we both attended school.
While in many ways I knew you had your betters,
You were absolutely peerless as a fool.

I remember how you slaughtered English grammar,
How you tackled simple fractions all in vain;
How geography the teacher failed to hammer
Into what was called, by courtesy, your brain.

I remember that some twenty-one years later,
When you had attained at least a man's physique,
You were toiling for your honorable pater,
And were overpaid at fifteen bucks a week.

I remember that at every social function
You were always just a sort of standing joke;
The women kidded you without compunction,
Or they let you sit alone outside and smoke.

So I marveled at the won-
derful ovation

You received upon
your entrance here
to-night,
And I wondered by what
magic transforma-
tion

Could contempt be
changed to feminine
delight.

To the riddle, though, I
found a ready an-
swer,

Ere the orchestra had
struck a dozen bars:
As a "trotter" I could
see you were some
dancer!

So I'm glad I brought
along a few cigars.
—Maurice Switzer.

✕ ✕
Touching

Spinster—Why can't
women have trousers
pockets into which to put
their hands?

Bachelor—They have
—the married ones.

✕ ✕
Certainly Not

"Are you an opti-
mist?"

"Far from it—I'm a
humorist."

✕ ✕
Willie's Share

Teacher—A lady di-
vided a pie among her
four children, John,
Mary, Jane and Willie.
John got one-half of the

pie, Mary one-fourth of it, and Jane one-sixth. What did
Willie get?

Bright boy—Huh! Willie got stung!

✕ ✕

Turned Down

Miss Film—Mr. Reel doesn't seem to have met with his op-
portunity. I wonder where he was when it knocked.

Director—He was probably in a cafe, saying, "Here's good
luck!"

✕ ✕

Alluring

Screen actress—Would you marry a spendthrift, my dear?

Screen extra—It wouldn't be so bad if he were just starting
out on his career.

✕ ✕

With the poor man, as with the hen, it is always "shell out."

FILM FUN MOTION PICTURES



The majesty of the law; or, how some lawyers can get rich.

DIAMONDS AND WATCHES ON CREDIT

EASY TERMS

GREAT DIAMOND SALE
The most astounding sale of perfect cut diamonds ever offered.
TERMS LOW AS \$1.50 PER MONTH
This is your opportunity to get that long wanted diamond at a bargain.
This is an extraordinary saving.
SPECIAL \$39.50 GENUINE DIAMOND RING
A wonderful value \$4.50 per month.
A written guarantee with every purchase you make from **ALFRED WARE.**
SENSATIONAL ELGIN WATCH SALE.
\$12.50 Elgin Watch 17 Ruby Jewels
25 year guaranteed double gold strap case. Factory tested and adjusted.
Payments \$2.00 Per Month.

30 Days Trial
No Money Down Express Paid
Any watch you want on easy payments. Be sure to send for our 96 page catalogue. Over 2000 suggestions. Watches, Jewelry, Diamonds. This book describes our big bargains in all lines.
All sold on Easy Payments and Free Trial.
Send for it this minute. A postal will bring it.
ALFRED WARE CO. Dept. 572 St. Louis, Mo.

Big Free Catalog

"BATH HOUSE 23" "KEEP OUT"
Our Latest Novelty

Bath house in wood veneer with swinging doors and brass fastener; size 5 x 8 inches; with the door open you see a beautiful hand-colored picture of an Ostend bathing girl. Comes boxed, prepaid, for 25c, to introduce our new catalog of pictures for **The Den**, "all winners!" Catalog alone 10c.



CELEBRITY ART CO.,
37B Columbus Ave., Boston, Mass.



Boys, grab this latest scream—Charlie Chaplin comic squirt pin. Fastens on coat lapel, rubber hose attached to squeeze ball filled with water concealed. Every boy comes to see DOPY, mash squeeze ball, a fine stream of water squirts in his face. Huge uproar ensues. Order one today and get your share of this big fun. Sent postpaid for 15c coin only.

THE UNIVERSAL NOVELTY CO.,
Call Box B1390 Jacksonville, Fla.

Write Moving Picture Plays Short Stories and Poems

\$10 to \$300 Each—Constant demand. Devote all or spare time. Correspondence course is NOT required. Start work at once. Details FREE. **Atlas Publishing Co.,** 343 Atlas Building, Cincinnati, O.

Hotel Labels



50 assorted genuine hotel baggage labels from U.S., Canada and Mexican hotels. Sent for \$1.00, 20 for 50c. Satisfaction guaranteed.

American Label Co. Janesville, Wis.



200 KINDS Iron, Wood, Wire & Steel
PUZZLES
2 wire leaders and trick card, 10 cents.

WESTERN PUZZLE WORKS
Dept. K. ST. PAUL, MINN.

MAGIC SCHOOL **POCKET TRICK FREE**
Illustrated Catalogue Included.
Send 6 Cents In Stamps

MAGIC CO., Sta., 5, 249 W. 38th St., NEW YORK

Our Foreign Correspondence

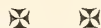
From Kobe, Japan, a reader sends us this interesting letter:

"I find your magazine, **FILM FUN**, intensely interesting, for I am a picture fan and do not often see the newest pictures here, and your book gives me interesting information of things happening in this line in America.

"It may interest you to learn that every cinema shows here what we call 'Talkers,' whose job it is to talk as the picture is produced on the screen. Of course, with the foreign pieces, this is not necessary; but it is merely for the Japanese crowd. If it wasn't for the talkers, when they presented a Japanese film, one could not make head or tail out of the whole series, as the pictures are so complicated and badly staged, and most of the films are so long that you see the same old thing for about three hours at a run.

"The 'Broken Coin' series caused a great sensation out here recently, and the hall which had this film must have made a fortune out of the thing, as they showed only four parts at a time, usually lasting for about two hours. They changed every ten days, and the place was packed every night. We liked the 'Trey o' Hearts' series also, and Cleo Madison was a peach. 'Fantoma' and 'Black Box' were more or less spoiled, as the censors cut here and there, usually in the most important and interesting places.

"I have seen lots of good comic series, but very few here know anything about Charlie Chaplin. 'Between the Showers,' by Chaplin and Sterling, is the only Chaplin film they have out here. Queer, isn't it? I thought you might be interested in knowing something about the motion pictures 'way out here in Japan. Charles Ailion."



Picture Fans in the Trenches

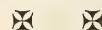
"You know, we are great picture fans out here in the trenches," writes Frank Badgely, a young Canadian officer, whose letter is marked "In Active Service." He writes to thank us for sending him a copy of **FILM FUN**, which he assures us was greatly appreciated in his particular "dug-out." "When we get the chance, we go to the 'Soldiers' Theater,' where we spend a pleasant time with Charlie Chaplin, Roscoe Arbuckle, Sir Herbert Tree and the Leystone Police. I think the 'Soldiers' Theater' is perhaps one of the most unique motion picture places in the world. It is within easy reach of 'Fritz' and his 'Jack Johnsons,' 'Black Marias,' 'Wizz bangs'

and the rest of his repertory. Quite often, just as Fatty hits the water with a mighty splash, the music is drowned by a loud 'c-r-r-um-m-mp!' as a big fellow in the way of shells hits the ground a few yards away.

"The 'Soldiers' Theater' puts on three shows daily, and the audiences would make any house manager turn green with envy. For music they have Gitz Rice, known all over eastern Canada for his ability to tickle the ivories, and an orchestra of about thirty pieces, made up from the different regimental bands in the Canadian corps. It really is awfully good.

"As for the most important part of the program, the pictures, as I said before, we get the latest one- and two-reel pictures, and sometimes we are treated to a Mary Pickford or a Marguerite Clark feature. So, you see, we have some amusement, even on the firing line. We feel that the screen is doing a wonderful work in keeping the spirits of Tommy up to the high pitch for which he is famous, even under the most trying conditions. God bless the motion pictures!

"We do not mind the interruption of shells during the screen, for we are subjected to these constantly; but we cannot see Fatty every day in the week. Perhaps they do not realize, when they are making these pictures, what it is going to mean to the soldiers to see their clever antics."



One Way of Looking at It

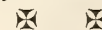
John Reinhard, who plays society wasters for the Gaumont Company, was walking along a Flushing street near the studio, when he noticed he was keeping step with a lad of eleven or twelve.

"Well, son, what are you going to do when you grow up?" asked the actor somewhat patronizingly.

"I'm going to get a job and work," was the sturdy answer.

"But suppose you can't find any."
"Oh," replied the boy airily, "then I'll be a motion picture actor."

Reinhard tiptoed to the other side of the street and whistled a sad tune as he strolled along by himself.



The Touch System

Kriss—How does that movie actor manage to get along? He never works.

Kross—He uses the "touch" system.



Director—Did you figure on being invited to supper?

Movie actor—Yes; but I reckoned without my host.

Who's Who and Where

Paul Dickey, author, actor, playwright, producer, is director-general of the International Film Service.



Five companies of players are now at work in the Kalem studios at Jacksonville and Glendale and Hollywood, Cal. The new Ivy Close Comedy company is scheduled to start work this week at the Jacksonville studio.



The animal who posed for the Paramount Pictograph feature, "Training a Lion," displayed such an interest in the operation of a moving picture camera that the camera man had some anxious moments when it became necessary for him to insert the machine between the bars of the lion's cage to take a close-up.



Nona Thomas, of the Triangle forces, loves pets, but keeps only a canary. She says she can't have a cat, because it would eat the canary; a dog, because the landlord won't let her keep one; a horse, because she has no time to ride; or an elephant, because the apartment wouldn't hold it.



David Powell, as Richard Freneau in "Gloria's Romance," enacts the role of a real villain, yet you wouldn't consider him a bit villainous if you happened to sit beside him at a ball game in New York. Dave is a great fan, and any day that his work at the studio will permit finds him in a box seat at the ball park.



A \$100 prize offered by Douglas Fairbanks, Triangle star, to the best scholar in the Triangle Fine Arts School maintained by the studio for its juvenile players, is proving a great incentive to the pupils. Little George Stone, Violet Radcliffe and Carmen De Rue are tied for first honors.



Vivian Martin writes down from the mountains that she has learned to cook old-fashioned corn pones (though in her writing it looks like she had learned to cook pine cones). An old mountain woman playing a small part in her Morosco picture, "Nell of Thunder Mountain," taught her the genuine Kentucky method.



George Walsh, with the William Fox Corporation, has just taken for his bride Miss Seena Owen, one of the beauties of

the screen world. When Mr. Walsh announced his marriage, the studioites threw up their hands, gasped their surprise, then rushed to buy gifts. Mr. Walsh is now engaged in the making of a strong Western story.



While the pictures of Caroline Lockhart's "The Man from Bitter Roots" were being taken, Miss Betty Schade hurt her hand slightly on a peevish pin. For a few anguishing moments she walked around the studio with one hand clasped in the other. "Pretty sad," said Harry Hilliard cynically, "when a girl has to hold her own hand!"



Montclair, N. J., will have none of the open-air motion picture theater. Two citizens asked for a permit to conduct one in the upper section of town. They asserted that their motive was not so much a commercial one as a desire to keep servant girls contented, there being no amusement near. The authorities would not grant the permit.



Corinne Griffith's "Nigger," the black dog which she brought to the Western Vitagraph studios from the top of the Sierras, is giving Corinne much anxiety by his pugnacious disposition. He has had several encounters with visiting animals and goes about with a chip on his shoulder. He was worsted only once—by a cat he had cornered, to his sorrow.



George L. Sargent, who is directing the "Secret of the Submarine" serial, had a long-distance talk with his mother in New York, and says the twenty-one dollars expended was well spent. Mrs. Sargent could not believe she was talking to her son across the continent, and George says he has written her to explain that she must NOT waste precious moments in future by continually asking, "Is it YOU, George?"



On a cold day in winter, following a particularly hot summer, Guy Oliver, a number of years ago, landed in Jackson, Tenn., with a theatrical company playing "The Traitor." Guy was standing in the shelter of a tall building, when a negro rounded the corner, full in the face of the bitterly cold wind. It fairly took his breath away, but he managed to gasp out so that Oliver could hear, "Good Lawd! whah was you las' August?"



STAGE FRIGHT

Does an audience disarm you of all your force and presence? When eyes are upon you, do all your ideas take flight and leave you stammering and groping for words? Are you unable to do yourself justice because you suffer from timidity, awkwardness, lack of self-confidence, poor vocabulary, ineffective speech? Write today and let us tell you without obligation how you can overcome this "stage fright" through our scientific course in

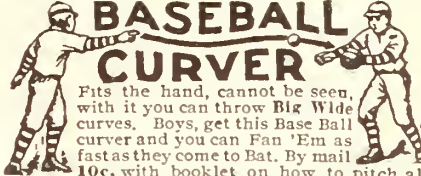
Effective Public Speaking And Mental Development

You can quickly learn to express your ideas forcefully and convincingly—dominate all who hear you with the power of your personality—learn to talk before your club or lodge—make after dinner speeches—sell more goods—enlarge your vocabulary—train your memory—develop self-confidence. No tiresome exercises—fascinating—simple. You can get this training by mail, at home in your spare time. Under personal direction of H. E. Kane, Dean, Public Speaking Department, Columbia College of Expression, Chicago, one of the foremost authorities on public speaking. Highly endorsed by business men, bankers, lawyers, teachers, public officials and men in every occupation.

Special Offer—Write Today

Write at once for full particulars of the Special Limited Offer we are now making. We will also send, free, many interesting facts and pointers (that you can use) about Public Speaking and Mental Development. Write now while this special offer lasts.

Public Speaking Dept., American Correspondence School of Law, 3348 Manhattan Bldg., Chicago, Ill.



BASEBALL CURVER

Fits the hand, cannot be seen, with it you can throw Big Wide curves. Boys, get this Base Ball curver and you can Fan 'Em as fast as they come to Bat. By mail 10c, with booklet on how to pitch all curves. ARDEA CO., Desk 30, Stamford, Conn.

Diamonds Their Most Perfect Substitute Sent FREE




Wear them for 10 days before you decide to buy. The dazzling Lucubriles will stand tests just like a real diamond. In solid gold mountings, if you can tell it from a real diamond, send it back. You don't risk a cent.

Your Credit Is Good

Don't bother about the money. Our credit plan enables you to pay as suits you best—just a little each month. Write today for full particulars and our big catalog—all free. No obligations. Write immediately.

HAROLD LACHMAN CO.
12 N. Michigan Ave., Dept. C-348, Chicago

LEARN LETTERING 'AND DESIGNING'



Or Show Card and Sign Writing. Gratify your artistic nature. Earn a splendid salary or start in business. Marvellous growth of advertising makes demand for your work certain and sure. My graduates all earn good money. Lessons plain, thorough and easily mastered. No talent necessary. My personal instruction and guidance advances you rapidly. Start today. Write for free booklet.

The Rosing School of Lettering and Design
1048 UNION BLDG., CLEVELAND, OHIO



MAGIC TRICKS

Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating THE MAGIC SHOP

numerous Magic and Card Tricks All For 10c We have a selected number of new Card Tricks Sent for 12c postpaid 54 N. 13th St. Phila., Pa.



Be an Artist

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel and Crayon Portraits. Earn \$25 to \$200 a week. By our simple method your talent is quickly developed without interfering with present work.

By Mail or Local Classes. Small runs you now flatter away pay your tuition. Write for terms, list of successful pupils and instruction method FREE.

ASSOCIATED ART STUDIOS 2208 Flatiron Building, New York

A Few More Words to the Wise

This is not intended to be a humorous article. It is just a little horse sense.

It deals with guessing.

It wishes to show that knowing is better than guessing. And the best way to know is *read*.

The Library of World History in ten volumes is written for people who want to *know* instead of guess.

This history embraces a history of the *whole world* for 6,000 years—not a history of merely a part or a period as given by other historians.

An unusual offer is being made by the Brunswick Subscription Company, Desk F. F., Brunswick Bldg., 225 - 5th Ave., New York. By sending at once you can get the complete set of the Library of Universal History at a discount of nearly 50% from the publishers' price, on small monthly payments, delivery charges prepaid.

As the number of sets offered on these terms is limited, no time should be lost in writing for full information.

Be it known that Nona Thomas, the little actress with the Ince forces, is quite a famous candy maker. The candy side of her soul rises superior to fudge, and she essays to make sweets with fancy trimmings and also with unusual exteriors and surprise interiors.

✕

Edward Sloman, American director, has piled one unusual effect on another in his picture being produced under the working title of "Dust." In it he has a night scene, taken in the rain, of a rapidly moving automobile, with his passengers in "close-up" effect, and with lightning flashing on the road.

✕

Myrtle Stedman says she never read so many books in her life as she has done the last few months, and she now appreciates how difficult it is to pick a story which is suitable for photoplay purposes. She is now trying her hand at writing photoplays, but refuses to prophesy regarding her success or failure in this field of endeavor.

✕

John Mackenzie, the Balboa camera man, is a chronic globe-trotter. Not long ago he returned from the Mexican frontier, whence he had been sent to "garb war stuff." Now he is on his way across the Atlantic. He went through the Balkan war with a camera and photographed the first Zeppelin raid of London. In Mackenzie's vocabulary, rest and rust are synonymous.

✕

Antrim Short is probably the only boy under steady salary in the Western studios. This does not include "kid" actors, but actual boys. Young Short is capable of filling so many parts and is in constant demand at the Universal studios. If there is one question made by the directors more often than any other, it is "Can I have Antrim for my next picture?" and probably the answer most often given is "Sorry, but he is already promised."

✕

Henry King, the Balboa star, was born in the Blue Ridge Mountains of Virginia and occasionally cuts loose with a story that graphically illustrates some foible of the Virginia native.

Once upon a time an old ex-Confederate soldier friend of Henry's was driving along in his mountain buckboard, when he overtook a wayfarer.

"Get in, stranger," shouted the ex-rebel.

"Thanks," said the wayfarer.

"I reckon you served in the war," inquired the rebel.

"You bet! Did you?"

"Thank God, I did! Yes, sir."

"What regiment?" asked the stranger.

"Second Virginia, Confederate States Army. What was yours?"

"Sixty-first, Ohio."

"Whoa! Git out, stranger."

✕ ✕

Fit for the Children

The General Film Company calls exhibitors' attention to the fact that the National Board of Review (formerly the National Board of Censorship) has especially designated 165 of its pictures for its list, "Selected Motion Pictures for Young People under Sixteen Years."

This list was compiled by skilled, disinterested critics and was made up from films inspected from time to time, beginning less than a year ago, classified under the captions, "Comedy," "Humor," "Fables," "Cartoons," "Vaudeville," "Scenic," "Stories," and "Miscellaneous."

✕ ✕

A Resourceful Cook

Miss Iva Shepard has a negro cook, who idolizes the very ground her mistress walks on. As the star was rushing off to the Gaumont studio recently, she called back to the cook,

"Mandy, have some cornstarch pudding for dessert to-night."

When dinner was ready to be served that evening, Mandy appeared at the door of the drawing-room, with a long face.

"I declare to goodness, Miss Iva, I don't know what to think ob dat puddin'," she began apologetically. "It neber done dat way befo'. I fo'got to go to order de groceries, and I jest took de co'nsta'ch outen your make-up box."

Mandy could get no further, for Miss Shepard began to shriek with laughter. When she could get her breath, she explained.

"Mandy, when I used up all the cornstarch in that box graying my hair, I ordered a special French powder. You've used two dollars' worth of imported powder I can buy at only one place in New York."

Instead of cornstarch pudding, the actress was served canned pineapple for dessert that night.

✕ ✕

Friend—Does this Morris chair go back?

Scenario writer—Yes; I couldn't meet the last payment.

Get This

Act now!

Free Book

"The Law

Trained Man"

Learn about our Modern American Law Course and Service—prepared and conducted by 80 eminent legal authorities.

Intensely interesting, thorough and complete—no specific preliminary education necessary. You increase your earning power at once without changing your present position. Write at once for Free Book, "The Law Trained Man."

Address Blackstone Institute, Extension Division 1780, Transportation Building, Chicago, Illinois.

What preparation are you making to accept and successfully fill the more important positions ahead of you. Become a Law Trained Business Man, or a Lawyer, entitling you to a larger income. We will prepare you at home as we have so many others.

\$—Old Coins Wanted—\$

\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted. CLARKE COIN CO., Box 26, LE ROY, N. Y.

EDITORS RARELY ACCEPT WRITTEN SCENARIOS, SHORT STORIES, ETC.

I typewrite them at 20c per thousand words, including carbon. To inexperienced scenario writers, a model photoplay sent for 20c.

ALEC KAIL, Box 34, Annandale, Minn.

EVERY STORY JUST AS THRILLING AS YOUR FAVORITE MOVIE PLAY

AND TOLD BY THE SUPREME MAS-
TER OF THE STORY TELLING ART

Among all the great authors whose stories have entertained, fascinated and inspired readers of all ages, there is one who stands head and shoulders above them all—

Robert Louis Stevenson

Another Brunswick Bargain for PROMPT Buyers

6
Volumes

Cloth Binding
Gold Decorations
Large Clear Type

Over
250
Titles

Novels
Short Stories
Essays, Poems

Only
\$1.74
For the Set

Entrancing Stories of Adventure, Mystery and Travel—

of gold-belted sailors and bristling buccaneers, of piracy and hidden treasure, of shipwreck, of dark deeds on the lonely beaches of spice-scented Isles in Southern Seas—of swaggering blades and brawls, with glimpses of shady quarters of European capitals—if you love stories of the sort that will take you out of yourself—make you forget the humdrum 20th Century with its stale commonplace diversions—then you will devour every one of these volumes of Robert Louis Stevenson from cover to cover.

But the closest scrutiny will fail to reveal an unclean thought or suggestive line anywhere in Stevenson. His men are men of Nature's own stamp—sudden and quick in quarrel, mayhap, but men of the sort that appeal to manly men. And as a story teller Stevenson is a master of style and art that defies imitation.

Secure Your Set NOW AT A REAL BARGAIN PRICE

There is no anniversary occasion for which these volumes are not appropriate as gifts. What would tickle your boy's fancy more than "Treasure Island?" For the younger children there is the rare "A Child's Garden of Verses," in which Stevenson catches the beautiful spirit of childhood in a way that no other author, save Dickens, has ever approached. Whatever in life or nature Stevenson touched, he described with a familiar realism that invested the creations of his fancy with the potency and charm of actuality.

ORDER TO-DAY

The complete set is only \$1.74, delivered at your door—if you are prompt

FFS

Brunswick Subscription Co., 449 Brunswick Bldg., New York City

Enclosed find \$1.74, in full payment for the six-volume set of Stevenson. Send books, carriage prepaid, to

Name

Address.....
Canada, Postage Extra.



Genuine Imported English Serge

Made-
to-Order for Only \$14⁵⁰

GLENN Urquart Plaids—Tartan Plaids, Shepherd Plaids, Fancy and Pencil Stripes, Two tone stripes. Your choice of any cloth, plain or fancy weaves, rough mill finish or smooth finish—tailored to your own measure at prices that will astound you.

Send the coupon for our new Style Book and read of the remarkable bargains in tailored-to-measure clothing. The newest fabrics—at prices never before equalled by any other high-grade house.

The Imported English Serge is but one of the bargains we offer. Just think of it! A genuine Imported English Serge—made to your measure for only \$14.50.

On Credit!

Don't decide to buy until you have seen the suit for yourself. Note the perfect fit—note how carefully it is made in the latest style—compare it with any other suit you ever bought—then, if you are not satisfied, send it back.

If you decide to buy—you may pay the bargain price as you pay your local tailor—a little each month. Your credit is good.

Fall Style Book

and Samples of the Latest Fabrics—FREE!

The Fall Style Book is now ready. Send the coupon for our Fall Style Book and samples at once. See for yourself the astounding bargains we are making. Examine carefully the newest fabrics. Our Fall Style Book is a handsome piece of work. It is printed beautifully in full colors. Generous large size samples of the actual fabrics are enclosed right with Style Book. You'll be able to see and test the material, and choose the style you want, all from the Style Book. It's like having a tailor call at your home to get our Style Book.

The Fall Style Book is free—write for it today. You will be under no obligations.

Babson Bros.
Dept. C348 Chicago

Gentlemen:—Please send me your free colored Style Book and samples of fabrics for suits and overcoats. Also explain your easy credit terms.

Send the Coupon

For the free Style Book and samples of the newest fabrics for suits and overcoats. We can have your suit ready in 10 days. Send for booklet and free imported samples. Act now.

Name

Address.....

Babson Bros.

Dept. C348—19th St.
Chicago, Illinois



FILM FUN

And The Magazine of Fun, Judge's Library and Six Hopkins' Own Book Combined

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

SEPTEMBER



COPYRIGHT, 1916,
BY LESLIE-JUDGE CO., NEW YORK

DO I HEAR A LAUGH?

Sea Fighters and Buccaneers

DO you know them—these sea fighters and naval adventurers?—men of initiative, of force, of splendid courage—men who in her hour of dire peril so gloriously responded to their country's call when she most needed men of action? Do you know how Southey, the great English poet, came to write the Life of Lord Nelson? Did you know that this is one of the greatest biographies in the language? Read this wonderful life of England's greatest naval hero, and the lives of John Paul Jones and Perry and the exploits of Drake, Cavendish and the other

"Fearless knights of the first renown,
In Elizabeth's great array."

Turn yourself loose on these thrilling narratives. They will fan that spark of militant manhood which a generation of soft living may have nearly extinguished.

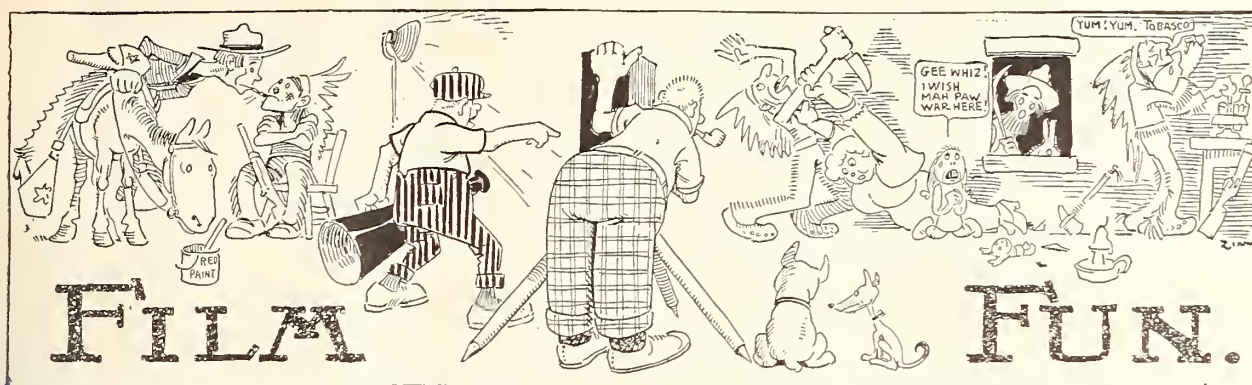


And those heavy villains in the great drama of the colonization of the Western World—what sad sea dogs were those adventurers and buccaneers! How they hated the Don! How they loved to singe his black whiskers! With what glee they chased him up and down the Spanish Main and looted his treasure ships! But it was not all fighting and blood-letting, for we read:

"And the negro maids to Avè from bondage fast did flee,
To welcome gallant sailors, a-sweeping in from sea."

There are upward of 1600 pages in the four volumes, which are bound in a rich green, silk ribbed cloth, printed in large, clear type and illustrated. Each volume is 7½ x 5 inches. You can buy them **NOW** at a special bargain price of \$4.00 for the set—either cash with order, or by using your business or social stationery in ordering, \$1.00 with order and \$1.00 a month for three months following receipt of books—delivery charges prepaid—Money refunded if not satisfied.

Brunswick Subscription Co., 407 Brunswick Bldg., New York



Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President. Reuben P. Sleicher, Secretary. A. E. Rollauer, Treasurer. Grant Hamilton, Art Director. Elizabeth Sears, Editor.
225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 330—SEPTEMBER, 1916

Subscription by the Year, \$1.00

EDITORIALS

The Fat Man in the Pictures.



A USE for the fat man has been found at last. He has discovered true uses of his adversity.

Fat men have complained—justly or unjustly—that people inclined to an excess of avoirdupois are not looked upon with favor by their friends. We are inclined to believe that it is not a fair charge. Fat people are invariably of good cheer and good company to be thrown amongst, as Bill Nye so aptly remarked. The worries of the world affect them but little, and they have ever a good appetite for food or fun.

A fat man in Michigan, five feet in height and weighing 300 pounds, has found his vocation. He recommends all other fat people to follow his example, for he has found a line in which he and his mates are ever welcome.

He has gone into the motion pictures. He naively sets forth that he has tried all other forms of work, from firing on a railroad engine to working in a smelter. He finds he was not a success in any of these lines. His flesh refused to melt, and his employers failed to regard him seriously as an important adjunct. As a matter of fact, he was in a chronic state of being fired.

Desperately he determined to make an asset of what he had hitherto regarded as a fixed liability. He offered himself in the pictures and was received with whoops of joy by the director. He likes the work. He says all a fat man has to do to get a laugh in the pictures is to be natural.

And so the fat man has found his field in the picture comedy.



Get Together

FILM FUN stands ready at all times to give any information possible to its readers. Scores of clubwomen in small towns, where opportunities to get in close touch with the motion picture industry are not to be had, write us for information on good programs, on good pictures for children, on better ways of getting the mothers interested in the picture shows.

We are glad to get these questions. We are glad to know that the people in the smaller communities are waking to their responsibility in the matter of the showing of clean pictures.

It isn't such a problem as you might think, once you get personally interested. You will find the exhibitors and managers more than glad to co-operate with you in the production of good pictures. They are just as anxious to please their patrons as you are to be pleased; but if they do not know what you want, how are they going to give it to you?

The managers are not mind readers, much as they might like to be.

Get together with the picture people in your community. Call around occasionally and let them know how you like the pictures. Tell them what you want and let them tell you the cost of the class of pictures that you are asking for.

Go fifty-fifty with the motion picture industry, and you will soon learn to demand surely and to know that the picture men can meet the demands of the community, once they know them.



BIOGRAPH

LINDA A. GRIFFITH, ARTHUR JOHNSON AND MACK SENNETT

"A beautiful sleet had covered the trees in Central Park, and we hurried out to photograph it, making up the scenario on the way."

electric lights as a Universal star, was May Fielding. It was her first part in a moving picture.

One of Mary Pickford's very first parts, if not the first, was in "The Lonely Villa"—as its name suggests, a melodrama of rather tense quality. Mary played a child of about twelve or thirteen. There were two younger sisters, and Marion Leonard was the mother. Mary wasn't playing a ragged child, however, but a very prettily dressed, aristocratic-looking youngster she was. Mary's salary was then twenty-five dollars a week, which represented a guarantee for three days' work. Naturally she wasn't expected to furnish real dresses for that sum, and the Biograph wardrobe being rather meager, I persuaded Mr. Griffith to let me buy Mary some real clothes. The money was furnished, and I hastened to Best's, where I bought a smart, pale blue linen, child's frock, blue silk stockings to match and a pair of patent leather pumps. When Mary was rigged out in these dainties, with her fluffy curls bobbing about her face, Owen Moore, a regular member of the company then, never took his eyes away from her, and we all knew that a romance had that day begun, culminating so happily a few years later in their marriage.

"Is Mary Pickford a good business woman?" is often asked, both in and out of the theatrical profession. For almost a child, I thought she was, for in that regard she gave me quite a shock one day. Mary was playing in a

picture in which she had had various experiences while trying to elope. One of the experiences was falling into the Passaic River from an overturned canoe. Dripping wet, as we rushed her back to the little hotel where we had made up to change her clothes, and with the automobile full of people, she naively looked up into Mr. Griffith's face and said, "Now, Mr. Griffith, do I get that raise?" And she got it!

At this time there were three leading women on a regular salary—Marion Leonard, getting thirty-five dollars a week; Florence Lawrence, the same; and Mary Pickford, twenty-five. I wasn't on a regular salary, as I didn't want to feel that I could be called on to work every day; but just the same I usually did, so averaged up pretty well. As we worked nights a great deal and received three dollars extra after seven p. m., often the people on checks made more at the end of the week than those on regular salaries, and injured feelings were sometimes the result.

Talking of working late at night brings to mind the first picture in which I remember Flora Finch. She, also, was a "five-dollar-a-day Biographer," and never dreamed then that she was to win international fame as a Vitagraph star with the late John Bunny. The scene in which we were working so late, or rather so early in the morning—it was three a. m.—took place in a "set-up" representing the interior of a moving picture theater. All the company



BIOGRAPH

Linda Griffith, Arthur Johnson and Marion Leonard, in "The Convert."

was "audience" in the theater, and Miss Finch was also "audience," only she had an "entrance" after we all were seated and watching the performance on an imaginary screen. She wore an enormous hat—and this is the plot of the story—so enormous that when she was seated, no one in back or to the side of her could see a thing. The man who ran this théâtre was ingenious, to say the least, for out of the unseen ceiling was dropped an enormous pair of supposed iron claws, that closed tightly on the hat and head of the shrieking Miss Finch, lifted her bodily out of her seat and held her suspended aloft in the studio heaven. How many times that scene was rehearsed and taken, I do not remember. It was so late, and we were all so sleepy, we stopped counting. Believe me, it was no easy task to lift out of her seat, by clutching claws about her head, even the so very slightly fashioned Flora Finch!

Many people believe that the moving picture serial is a rather recent innovation, and possibly recall as the first one Edison's "What Happened to Mary," featuring Mary Fuller. To Frank Woods, now manager of the Fine Arts studio, must credit be given for the first one, for a series of "Jones" pictures, relating the experiences of a Mr. and Mrs. Jones, were written by Frank Woods and produced by Mr. Griffith as far back as 1908. Each story was complete in itself, and the parts were played by Florence Lawrence and the late John Compson. In the supporting casts of these pictures were Mack Sennett, George Gebhardt, Miss Jeanne MacPherson (now scenario writer for Lasky

and whom Mr. Griffith always liked to use, as she had been abroad and had some very good-looking clothes), Owen Moore, Charles Inslee, Tony O'Sullivan, Arthur Johnson and Harry Salter.

"Mr. Jones at the Ball," "Mixed Babies," "His Day of Rest," "His Wife's Biscuits," "The Peachbasket Hat," "Her First Biscuits," and others will readily be recalled as the once famous "Jones" pictures, written by the man who collaborated with Mr. Griffith on the scenario of "The Birth of a Nation." As "Spectator" on the New York *Dramatic Mirror*, Mr. Woods also gave the public the first intelligent reviews of moving pictures and fought hard to have the *Dramatic Mirror* introduce a Moving Picture Department between its covers. In fact, great credit is due Mr. Woods for having blazed the trail to press recognition of motion pictures.

While many of the stars of to-day came humbly seeking work at the studio, when the type he was looking for didn't happen along, Mr. Griffith would ask help of the different dramatic agencies. In one of these agencies, Paul Scott's, one day when seeking new talent, he noticed a good-looking, manly chap just leaving the office. Mr. Griffith turned to Mr. Scott and said, "That's the man I want," and Frank Powell, one of the foremost directors of to-day, made his entry into moving pictures. His entrance also recorded a new departure. He was the first actor to be engaged for ten dollars a day.

(To be continued.)



VITAGRAPH

JOSEPHINE EARLE

Our "Off Guard" Number would not be complete without this Vitagraph Vampire, peacefully removing wicked bugs from her thriving cabbage patch. She is not afraid of the famous "cabbage snake," and pestiferous insects get out of her garden when they see her coming. Josephine Earle is a regular siren on the screen, but on her off days she pursues these peaceful paths of domestic felicity.

A Blue "Drop"

A satin bow, cerulean-hued,
Is treasured in my vest.
Miladi dropped it, when I wooed
With proper "picture" zest.

I loved her then, I made a "hit"—
'Twas in the studio;
But, later, got the "movie mitt"—
Miladi dropped a "beau"!

Dorothy Harpur O'Neill.



With a Full Cargo

The scene showed an actress selling her hair to obtain money to buy her husband a boat in which to fish for a living. After receiving the coin, the husband walked away, and later returned very much intoxicated.

"Faith," said an Irishman to his wife, "thot man invisted thot money in a bunch of schooners."



Making Light of It

A death scene had just been reeled off. Little Tommy, turning to his mother, said,

"Mamma, why do people always die with their eyes shut in the movies?"

"Why," replied the startled mother, "I suppose because the light won't hurt their eyes."

Figuratively Speaking

The "rough-house" comedy on the screen seemed to bring sad memories to the mind of a rather dilapidated negro in the audience, who was the possessor of a black eye, a swollen lip and various other injuries.

"Lem," he remarked to his ebony companion, "I sho had some trouble with mah girl to-night."

"Whassamattah?" asked Lem. "Did she hand yo' th' mitten?"

"Th' mitten!" exclaimed the dilapidated one. "Man, she done hand muh both fists an' a flatiron!"



His Initial Bow

Donn—What makes Kross so good-natured this morning?

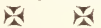
Tonn—He had a son and heir make its first appearance on the screen of life last night.



Easily Figured Out

Teacher—If you had five cents, and I gave you two cents, what would you have?

Tommy—An afternoon at the movies and two lolly pops.



Not Original

Tip—I had an idea I could sell a scenario.

Tap—You are not the only one who had the same idea.



ALICE HOLLISTER.

She didn't look to me like a woman who had murdered 9,897,659 people in her day, not to speak of having been choked and stabbed and shot a few times herself.

A Vampire Off Guard

Alice Hollister Has a Secret and Consuming Grievance Concerning Her Husband's Camera

By ELIZABETH SEARS



NOT BUT what she respects and admires this camera, famous on several continents; but she regards it as a serious rival. Anyway, that is what she says.

There are so many vampires clogging the market nowadays, with tragic faces and passionate cigarettes, that it is difficult to think of a time when there was only one vampire—one timid, shrinking, but ambitious little vampire, vamping all alone by herself. Alice Hollister created the vampire parts.

"Funny thing," said this pleasant little vampire, pulling a comfy chair up by a broad window, where a pleasant breeze played peek-a-boo with a filmy curtain, and handing her visitor a fan and a cushion. "Lots of people seem to think that when we act vampire parts so much, we must look and live like vampires. Do you see anything vampirish about me?"

I took a critical glance. She didn't look like a lady who had murdered 9,897,659 people in her six years on the

screen, not to speak of having been choked, stabbed and otherwise put to death a few dozen times on her own account.

It is recorded of her that once in the early days of her vampiring, an aspiring young actress, then just essaying vampire parts and eager to put considerable more "thicker-and-thinner" passion into them than Miss Hollister thinks wise, walked up to the latter, who was sitting peacefully on the veranda of a Jacksonville hotel, and demanded,

"You're Miss Hollister, aren't you? Would you mind just getting up and walking down to the end of the porch, so I can see how you do it?"

Miss Hollister is the soul of gentleness and courtesy, and although her pretty face betrayed a bit of astonishment, she did as requested.

"Thanks," said the actress shortly. "I guess I can get it all right!"

* * * * *

PUTTERING domestically about her own house, Miss Hollister looks more like a hospitable soul who knows how to make her guests thoroughly comfortable than a



George Hollister and his famous camera, with seventeen inventions of his own that make it the most valuable camera in existence.

roaming vampire lady. Between you and me, I think her husband, George Hollister, is a mighty lucky man. Not because he is considered one of the best camera men in the business, but because he is the husband of Alice Hollister.

"Smiling comes naturally to me at home, but not in picture work," she explained, pulling the ears of her favorite little kitten. "I suppose that is because I began with the serious work. Really, I do not care much for comedy, and yet I seem to be always mixed up in it off the stage."

Miss Lindroth, of the Famous Players, began to laugh softly. Miss Lindroth had come to spend the day with her old friend, in a breathing space at the studio, before she went into rehearsals on Valentine Grant's new Scotch play.

"Do you remember what I think was the funniest thing I ever saw?" she reminded Miss Hollister. "It was when we were rehearsing for a play on the St. John's River, in Florida, when you

were doing a water stunt. You see, Alice does not care much for the water stunts. She would prefer to do her vampiring on dry land. But the script called for a drowning and floating act, and Alice had to float gracefully, with her hands folded on her breast. She is not strong on floating, so it was arranged that an expert diver should remain submerged under water and hold her under the waist. Summoning all her fortitude—for she is afraid of the water—she essayed the scene, begging them, with what few breaths she could afford as a drowning heroine, to make it short. When it was all over, she was pulled ashore with a thankful heart.

"It was a most successful scene, save that when it was developed, it was discovered that the expert diver had lost control of one foot, which floated, bare and a trifle large, right alongside Alice's small tootsie. It gave her a queer effect of having three perfectly good feet, one several sizes larger than the other two. And the floating stunt had all to be done over again!"

"I was just as scared as Alice," confided her husband. "I knew how afraid she was of the water."

"Just the same, you think more of your camera than you do of me," she said, grinning saucily up at her husband from her couch, where she sat playing with her fluffy kitten.

"Show her the camera," pleaded Miss Lindroth suddenly. "Show it to her, George. It is unlike any camera in the world. It has about forty inventions of his, all made out of sewing machines and bicycle pumps and shaving boxes and hairpins and —"

"Only seventeen inventions," interposed Mr.



"I'll forgive you, George," said Alice Hollister; "at the same time, I still believe you like your camera better than you do me."



Hollister, who is a very serious man. He removed himself carefully from the window ledge and opened the box that held the camera. Hollister never waits for anybody to invent things for him. If he is forty miles from a shop, he takes a piece of his wife's sewing machine and converts it into a valuable patent.

Sometimes he uses part of a bicycle spring, and once, after experimenting for a long time, he went down to a ten-cent store and picked up an aluminum saucepan that was just the thing. That camera is famous all over the world. And next to his family, George Hollister guards it with jealous care.

"Alice always throws that up to me," he said, as he opened it and explained the different inventions that make it the most valuable camera in the world. "All because once, on a jaunting car in Ireland, she thought I looked after the camera first."

"So you did," she said plaintively. "There I was, strained in every muscle from that long, horrible, jolty ride, and waiting for George to come and help me out, and there was George, running to hand out his camera as if it had been an infant in arms, and leaving me to tumble out the best way I could!"

"I leave it to you," began Mr. Hollister, with some excitement. "You look like a reasonable person. Here was a camera and box full of valuable films that it had cost the company thousands upon thousands of dollars to get, and the least tumble or shake might have spoiled them. My wife had two good feet to help herself to the ground with, and, much as I love her, I could not risk those films. I ask you—did I do right?"

"Mr. Hollister, sir," I replied solemnly, "in my opinion, sir, you did the only thing to be done."

We shook hands soberly, and Alice Hollister gazed meditatively at those "two good little feet," shod in very smart shoes, and then flashed a divinely forgiving smile at her husband.

"I'll forgive you, George," she said, encouraging a dimple that has an apartment in her left cheek to come out and peek at the company. "But I was in a good humor for a vampire part that afternoon, all right, wasn't I?"

"What is your interpretation of a vampire part?" I asked hurriedly. Having fervently agreed with her husband, I feared lest I might be in her bad graces. But she forgave me with the same charming, dimpling smile.

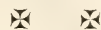
"I like to make my vampires psychological studies rather than physical types," she said. "I cannot see where one gains by sacrificing any intrinsic value of delicacy for a false value that amounts to coarseness. Suggest the lure rather than boldly employ cigarettes and divans and voluptuous draperies. The vampire of the soul rather than of the body. Sometimes, don't you see, it may be an inherent obsession that drives, drives, drives a tormented woman to do the things that her heart and instinct cry out against."



One must study all the time to determine the exact shade of tragedy in each different character. There is a chance for versatility. This is what makes the vampire part so fascinating."

Nevertheless, Miss Hollister can laugh. Suddenly, as she had dressed to go out upon the street, her canary by the window burst out into a trill of unexpected song.

"The darling!" she murmured, going to the cage to smile up at him. "It is the first time he has sung for me since we brought him from Jacksonville. We were afraid he was homesick and might never sing again. Just listen to him."

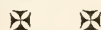


The players are, left to right, Victor Rottman, Myrta Sterling and Ethel Teare. The picture is "A Watery Wooing." In the story Victor overcomes the mother's objections to him by a fake rescue of Ethel from a watery grave. Then, when mother gets in too deep herself, Victor proves a four-flushing hero, for he can't even swim.

A Considerate Patient

A famous specialist of Los Angeles tells this story:

In making examinations he uses dark crayon to mark the body, while his assistant records the result of his examination. A motion picture extra who had been examined called several weeks afterward and said, "Doctor, would it be all right to wash off those marks now?"



Stars and Bars

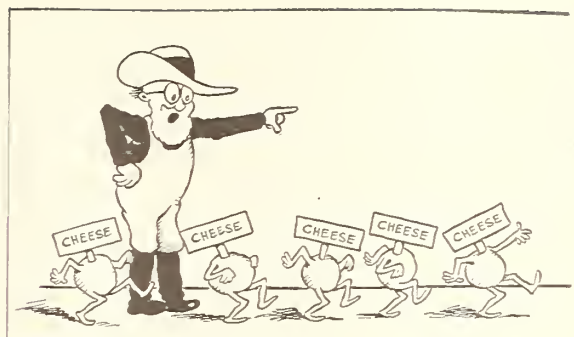
"Don't you think it would be a good idea to have actors wear a band around their sleeve, as policemen do, for every five years of service?" said H. A. Barrows to Betty Schade, who plays opposite William Farnum in the Fox master production, "The Man from Bitter Roots."

"I think it would be a whole lot better," Miss Schade replied sweetly, "if many of them had to wear stripes."



PARAMOUNT-BRAY

Farmer Alfalfa and his Tentless Circus are having a lively rehearsal, with odds in favor of the pig.



PARAMOUNT-BRAY

Farmer Alfalfa brought his scientific experiments to such a fine point that his hens hatched out animated cheeses.

Don't Stay in the Shade, Then

"PRETTY soft for you, huh, out there on the Pacific coast, where there are no sharks and the weather is endurable," wrote an actor friend to Frank Borsage, who was directing a five-part feature, "Land o' Lizard," for the American-Mutual, at the time.

"You bet it is!" said Mr. Borsage, when he read the letter. "It reminds me of the time we went down into the Santa Ynez country, in southern California, to get the desert scenes. It was hotter than Billy-be-dummed—temperature 125 half the time. One day one of the men kicked vigorously at having to play in the hot weather.

"'Look here, Borsage!' he protested. 'It's 118 in the shade, man! You cannot ask us to work with the thermometer 118 in the shade.'

"'Well,' I said soothingly, 'you don't have to work in the shade. Get out in the sun.'"



PARAMOUNT-BRAY

Farmer Alfalfa fires repeated shots at the invader of his melon patch, but the latter goes right on eating.

Something To Say

The young actor had just failed in a scene from "The Grip of Evil," the great picture that Balboa is engaged in filming for Pathe, and the director had gently but firmly admonished him. He was earnest and painstaking, but his acting was wooden.

"You look the part, all right," said

the director. "Why can't you act it?"

"Give me something to say," almost tearfully appealed the actor, "and I'll put it over for you."

"All right. Say what you want to. Go over there and write your speech, and we'll try again in fifteen minutes."

And fifteen minutes later the boy put the same scene over with a smash.

He had lines to speak, and the lines helped his acting immeasurably.

When it was all over, the director said,

"I have believed for a long time that speaking helps acting before the camera, and it may be that we shall see speaking parts written into the working scenarios in the not distant future. The screen game changes every day."



Well Turned

Friend—Do you turn many screen actors out here?

Director—Turn them out? Why, we can't get rid of them fast enough!

Photoplay Fans

By JAMES G. GABLE

AT NIGHT when I come home, you know,
'Tis then we have our fun;
We hie us to the picture show,
When supper things are done.
We see dumb brutes in combats rare,
Just as they did of old,
With other sights to raise our hair
And make the blood run cold.

The widow's little baby dies,
To music sad and slow.
We cannot stop the gusty sighs—
The world is filled with woe.
The villain turns the old folks out—
You ought to hear us hiss!
But when he's foiled beyond a doubt,
We can't contain our bliss.

We see the dam blown up at night,
And almost scream aloud.
The villain then gives us a fright;
We sit with sorrow bowed.
The maiden fair is chased from home;
With rage we grip our seats.
With falt'ring steps she starts to roam;
The rain comes down in sheets.

But lovers meet where bright stars shine,
And as they softly kiss,
Wee wife slips her hand in mine—
It is my hour of bliss.
So every night, when work is done,
Whatever winds may blow,
We hurry up to see the fun,
At our great picture show.



VITAGRAPH

"Will you kindly step aside," politely asked the director. "Otherwise you will be in the picture."
 "I have every intention of being in this picture," replied Father, firmly.

Father Breaks in the Pictures

Filming De Luxe

By F. GREGORY HARTSWICK



We had motored all day and were distinctly tired. The rambling building of Briarcliff Lodge promised rest and refreshment, and James, our irreproachable chauffeur, gave the car an extra bit of gas. We whirled up the winding ascent to the lodge and were greeted enthusiastically by the doorman. As the numerous bags were being removed and James was asking the way to the garage, I noticed that mother was looking at the shady piazza with a gaze of frozen horror. I followed her glance and stared in my turn. For surely such a sight comes but once in the lives of weak mortals. In a rocker sat a lady—but such a lady! Her gown was the last thing in extremes, her face was a chalky white with powder, her eyes were darkly outlined with liberal—too liberal—applications of the pencil, her eyebrows were arched like cathedral domes, her lips were absurdly bowed in the brightest carmine—she was a sight for gods and men to wonder at! I said—But never mind. Suffice it that my remarks were uncomplimentary. Even father thought "she'd overdone it a bit." But dinner beckoned, and cooling drinks; so we sent James on with the car and betook ourselves to our rooms.

I had a pressing engagement with Colonel Bogey the following morning, so I arose bright and early. As I strolled out to the course—the Briarcliff links are just a pleasant walk away from the hotel, and although cars are

to be had for the asking, a walk in the fresh morning air is infinitely preferable—I noticed a white car, of uncertain vintage, but unmistakable racing lines, with a most immaculate chauffeur and a man in a Palm Beach suit busy at the number pendant. I paused to observe, and saw, to my horror, that they were taking off the safe and sane New York license and putting on another—a mystic combination of letters and figures that meant nothing to me. I passed on, darkly meditating. What villainy were they contemplating? Were they pirates of the road, who were changing their numbers the better to escape justice? Or were they murderers and kidnappers, who were attempting to throw the bloodhounds of the law off the track by this device? I pictured myself as the star witness in the crowded courtroom, describing how I had seen the number being changed; I saw the faces of the two villains pale as my damning evidence, given in a clear, loud tone, sent them to their doom—The first tee loomed before me, and I forgot my dream of fame.

I was wandering back to the hotel, with my mind full of that peace which cometh only to those who have played over a new course, and, playing, have won the regard and favorable comment of the caddie, when my brother appeared around the corner of the hotel, his eyes full of news and his mouth full of words. And I heard behind me a warning whir and saw a limousine flash past, with the same immaculate chauffeur driving—and by his side a beautiful girl, wrapped in a shawl, her face white, her eyes closed, in a dead faint on his shoulder!



Valentine Grant, a Famous Players star, made a friend of one of Bill Snyder's pets at the Zoo recently. Pet is an elephant and it turned out its entire bag of tricks cheerfully for Miss Grant's entertainment, while its mate trumpeted jealously in its apartment behind the happy group.

I dropped my clubs with a clatter and ran. I dashed under the porte-cochère and saw a crowd congregated at the farther end of the piazza. The limousine had stopped, and people were running out to it. I heard cries of distress. I saw the much-painted lady whom I had observed the evening before leap from the steps and fling the door of the car wide and slam it with such vigor that the pane of glass in it fell in tinkling fragments on the road. And I heard a disgusted voice say,

"Hang it all! Now you've ruined that piece! Go back and do it over—and don't be so much in a hurry to slam the door this time!"

The limousine swung around the loop of the drive, back to its starting place. The beautiful girl was rearranging herself in a new posture indicating unconsciousness. The painted lady retreated to the piazza, where she waited, somewhat in the attitude of a sprinter on his mark, for the car to come up. And I saw. Mine eyes had been holden, but now I saw. It did not take the glittering three-legged instrument with the perspiring man at the crank or the be-megaphoned god from the machine to show me. I was at the very fountain-head of a moving picture!

Once more the limousine sped from the shelter of the porte-cochère. Once more the painted lady sprang to the door and opened it—this time without breaking anything. Once more the fainting miss was carried tenderly up the steps, where she stood up and breathed a sigh of relief. And the director seemed satisfied.

"All right. Now for the next one—the farewells," he said.

I had not noticed father during the excitement. But now I looked around for him. He was standing immediately in front of the camera, the light of conquest in his

eyes. To him cautiously approached the director. "Will you please move a little to one side?" said that worthy.

"Why, I'm quite comfortable here," was the reply.

"But you'll be in the picture!"

"I have every intention of being in the picture," replied father, in the tone that he uses when he is addressing a jury.

The director looked puzzled. This was evidently a new occurrence in his life. Then his brow cleared.

"I'll give you a chance later on," he said, with a grin. (He had a charming grin.) "You get in that group up there and wave good-by. We'll need a lot of guests for that."

So father entered the group of the chosen and waved vigorously, with his eyes, I fear, more on the camera than on the departing vision of the beautiful girl and the immaculate chauffeur in the ancient but racy white car.

At luncheon that day we learned more about the screen folk. It was the Vitagraph Company, intent on filming a new production—"The Scarlet Runner" was the title, I remember—and they were at Briarcliff Lodge for a week. Knowing Briarcliff Lodge's rates per day, I was constrained to hope that the picture would be a success. The company must have had a heavy deficit, otherwise. They had taken a number of pictures elsewhere, among these the accident of which the snatches we had seen were the forerunners and followers. The picture was to be a serial, and we had seen a part of the formulation of one chapter. Also, father had been immortalized. We were well content.

So now I haunt the Vitagraph Theater, in the hope of seeing "The Scarlet Runner," with the painted lady and the beautiful girl—and father.



GAUMONT-MUTUAL

Gertrude McCoy spends all her spare time in her garden.



AMERICAN FILM CO.

Richard Bennett and his two small daughters feeding the deer in the American Film corral



AMERICAN-MUTUAL

Mary Miles Minter has just won a game of tennis.



TRIANGLE-FINE ARTS

William Hart dikes out to call on a friend.



BALBOA

When Ruth Roland has a day off, she gets all the kiddies she can find and is off for a merry-go-round.



VITAGRAPH

Jules Cowles spent a good deal of spare time raising a beard for his part as Asticot in "The Girl Phillipa."



TRIANGLE-KEYSTONE

Mack Sennett asking Mabel Normand how she liked New York

We wrote to these screen stars in their off time.

Off Guard



BALBOA

Give Lois Meredith a cozy waking hour and somebody's baby to pet, and she is happy.



FAMOUS PLAYERS-PARAMOUNT

Marguerite Clark bidding her bird a cheery good-morning.



CENTAUR

Margaret Gibson loves to revert to childish days, when dolls and picture books made life worth living.



VITAGRAPH

Hughey Mack may get in but who is to help him out.



BALBOA

"Now, Norman," says Henry King to his caddy, "we'll take a run out and tie a knot in my golf score."



BALBOA

"It looks as though I'm up a tree," admits Jackie Saunders.



TRIANGLE

Fairbanks and Fay Tincher giving a musical act.

to ask what they did
is their answer.

Screen Stars Off Guard



GAUMONT-MUTUAL
Gertrude McCoy spends all her spare time in her garden.



AMERICAN FILM CO.
Richard Bennett and his two small daughters feeding the deer in the American Film corral



BALBOA
Give Lois Meredith a cozy waking hour and somebody's baby to pet, and she is happy.



FAMOUS PLAYERS-PARAMOUNT
Marguerite Clark bidding her bird a cheery good-morning.



AMERICAN-MUTUAL
Mary Miles Minter has just won a game of tennis.



BALBOA
When Ruth Roland has a day off, she gets all the kiddies she can find and is off for a merry-go-round.

BALBOA
"You can't get my goat," laughs Ruth Roland.
"It's been tried, but no one has succeeded yet."



CENTAUR
Margaret Gibson loves to revert to childish days, when dolls and picture books made life worth living.



BALBOA
"It looks as though I'm up a tree," admits Jackie Saunders.



TRIANGLE-FINE ARTS
William Hart dikes out to call on a friend.



VITAGRAPH
Jules Cowles spent a good deal of spare time raising a beard for his part as Asticot in "The Girl Phillippa."



TRIANGLE-KEYSTONE
Mack Sennett asking Mabel Normand how she liked New York.



VITAGRAPH
Hughey Mack may get in but who is to help him out.



BALBOA
"Now, Norman," says Henry King to his caddy, "we'll take a run out and tie a knot in my golf score."



TRIANGLE
Fairbanks and Fay Tincher giving a musical act.

We wrote to these screen stars to ask what they did in their off time. This is their answer.



MOROSCO

In the Garden



Vivian Martin



A DAY with Vivian Martin is a fairly strenuous day. Little Vivian Martin is built

on springs of wireless energy, and she believes in making every hour in the day count for something. Once in a while she gets a day off from the studio, and she has a lot of fun with that day. It is

apt to be more weary than she is by the time it is ready to retire for the night and let the stars have a show. Miss Martin does not see why eight perfectly good hours should be allowed to run around loose without being used wisely.

"I declare, I really don't know just how I do spend my days off," she mused, holding up her haughty little dog and trying to blow a strand of roving hair off her cheek with the corner of her mouth. The little lock of hair blew right straight back, and who could blame it? The small dog looked on distantly and gave way to a bark now and then, when he felt that the visitors were not noticing him.

"I romp around a good deal with the pup," said Miss Martin, with a nice, friendly smile. The dog barked. He had been thinking all the while he was a regular dog. "It makes him mad to call him a pup," explained Miss Martin. "I only do it to tease him. His real name is Dulcimer."

"But isn't Dulcimer a feminine name?" suggested the visitor delicately. "Or was I mistaken in thinking I heard you refer to it as 'him'?"

"Sure," agreed Miss Martin promptly. So there you are. She refuses to explain why she calls the dog "Dulcimer," except that she likes the dog and she likes the name. Which is about as good a reason as any, when you dig down to basic principles.

"First I romp with Dulcimer," she went on—"after I have had my breakfast, you know. I am not so keen on this early morning stuff. Breakfast is my next objective point after I am dressed. Then I sit around in the summer arbor—that is, I call it an arbor; but for publication purposes don't you think it would sound more exclusive if we called it a pergola or something like that?"

That's what it is, then—a pergola, all bunched up with flowers and vines and comfortable chairs. Here Miss Martin takes her sewing and uses up an hour or two at em-

With

broidering and even putting a dainty little darn or two in a tablecloth and napkin or a pair of hosiery. She isn't a bit too upstage to take a healthy

interest in keeping her clothes mended and anchoring a hook and eye or a button occasionally. She has a specialty, too, in sewing. She makes the cleverest little underthings you ever saw. She held one up to view. It was of pink wash satin, with strips of lace all worked in leaves and flowers in blue, and little—whadycallems—French knots?—all over it.

"I know what that is," triumphantly announced a male visitor, who had accidentally sauntered into the scene. "My sister makes 'em all over the place. That's a casserole."

"It is not a casserole," blushed Miss Martin. "A casserole is a dish that you bake things in. Anyhow, you have no business around here when we are talking about our embroidery."

"It is, too, a casserole," muttered the male visitor stubbornly. "I guess I've heard my sister"—

"It's a camisole, you idiot!" whispered his sister. "You wear them under a thin shirtwaist. Lots of girls make them. See how you've gummed up the parade here. Get out, do, and stay out."

"They tell me you are some cook, too," blundered the visitor, trying to iron out the situation.

Miss Martin put away her sewing and rose to the situation nobly.

"Cook?" she said. "That is my middle name. Every morning I go to market and take my little Dulcimer dog for an airing and buy what I want for dinner. Kitchen utensils have no terrors for me. I can subjugate them with one hand. They fall right in line before me when I enter a kitchen and obey my slightest bidding. If you have never seen me stir up a blueberry cake or an old-fashioned gingerbread or a mess of young rusks, you have missed something."

"There's one good thing about Vivian's cooking, too," observed a young friend. "Her efforts are largely eatable."

"I've a recipe for canteloupe salad," observed Miss Martin dreamily, "that seems to be right popular."

"I'll say this for Vivian," interposed another friend. "I'll come up to dinner with her any time and glad of the

chance, especially if she has cooked it herself. Could I say more?"

"And then, along toward sunset," mused Miss Martin, absentmindedly reaching for the tea tray, upon which reposed a plate of cinnamon toast, crisp and tender and spicy with cinnamon, "I like to wander out in the flowers and select my bouquets for the next day. I love every flower that is in season."

"I should say she does," said one of her friends. "Vivian buttons on a little dimity gown and wanders around bareheaded in the garden and out in the daisy fields and comes in loaded with blossoms and covered with red ants and chiggers."

Miss Martin frowned portentously.

"Don't mind her," she said gently. "She loves to joke. Don't you want to come out and see my garden?"

Daisies bloomed there waist-high—Miss Martin's waist. She bent tenderly over the flowers and talked to them and called them pet names.

"Flowers know what you are saying," she said, with a wise little twinkle in her eye. "They love to have you pet them. See those pink begonias over there? I visit with them every morning, and they bloom their darling little heads off for me. And that row of tea roses over there know when I am coming out for a chat with them. They hold up their blossoms so proudly and fairly blush with pleasure when I praise them. 'Deed and 'deed, flowers can talk—I know it."

So we left little Vivian Martin in her garden, looking after the camera man as we rode away. Her day was almost over, and she had used up every minute in it. And when it was gone, she would go to her room and kick off her shoes and go to the window to say good-night to the stars and yawn and shake out her hair and say,

"It's a good old world, and thank goodness there's another glorious day right ahead of me, to have twelve good hours of fun with."

✕ ✕ Exposed

The picture on the screen, a society drama, showed two women in evening gowns seated with their backs to the audience, the gowns covering very little of the aforesaid backs.

"Pat, an' whot do yez think uv thot?" asked an Irishman in the audience.

"Shure," remarked his friend, "Oi'd call ut a case uv double exposure."



MOROSCO

She can stir up gingerbread and blueberry cake and canteloupe salad.



MOROSCO

Goodbye!

Heartrending

He was telling his friends of a wonderful moving picture he had seen the night before.

"It was stupendous, magnificent!" he said. "There must have been a thousand people in the scene. The great Coliseum was thronged. The vast assembly rose in tiers"—

"Ah," broke in the chronic idiot, "it must have been an awfully sad scene, wasn't it?"



Inside Information

It was a scientific picture of the educational type, showing X-ray views of the various organs in the human body.

"Glory, Sam," exclaimed a negro in the audience, "ain't dat wondehful!"

"Niggah," replied his companion, in a vastly superior tone; "dat's jist what dey call one ob dese here interior scenes."



The White Hopeless

They were showing one of the usual pink-tea "fight" scenes, and two small messenger boys in the audience became deeply disgusted.

"Golly, Jimmie," broke out one urchin suddenly, "dat big guy wit' th' wild-man hair-cut fights like a cheese!"

"Yeah," agreed Jimmie, "he's rotten. Why, he'd make a ten-round bout out of lickin' a postage stamp!"



Legs Were Necessary

May (out of breath)—I've run my legs off in order to get here to see the manager about appearing in the chorus scene.

Fay—If that is the case, you'll not have a leg to stand on.



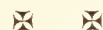
A Bust Scene

A poor, shaky old sculptor sat idly down;

As they say in the movies, he registered a frown.

"In all this big city no barkeep will trust,

So it's quite impossible to finish my 'bust.'"



Heard in a Studio

"One can read her face like a book," said Miss Pry.

"Of that there's no doubt," answered Miss Guy.

"It's easy to see, since her beauty has flown, That the cover designs are all her own."



INTERNATIONAL FILM SERVICE

Up at six, a cold shower—ug-g-h!—a simple breakfast of fruit, cereal, bacon, eggs, toast and coffee, and time for a breezy canter to the studio. Some stars prefer autos, but Howard Estabrook, International star, says nothing beats a good horse, a straight road and a fine morning.

Howard Estabrook Off Guard

Screen Drama is Hard Work and Screen People Must Religiously Keep in the Pink of Condition

"THIS screen stuff is no dilettante life," said Howard Estabrook, emerging from his dressing-room, fresh and cool in white flannels. "Every screen star must keep in the pink of condition, and keeping in good condition means a lot of work."

"But all the screen stars do not have cars and horses and valets and trainers," it was suggested.

"You don't need 'em," said Mr. Estabrook. "If you have two good legs to walk with and a convenient doorway for exercise, you can keep yourself in fine condition. Look here——"

Back into his dressing-room he went and emerged once more with his athletic trunks on.

"You see this doorway?" he said. "It must be a poor screen actor who hasn't a doorway to call his own. The average



INTERNATIONAL FILM SERVICE

"This is my Samson stuff—only need a doorway."

wainscoting will stand a lot of strain, and this series of what I call 'Samson movements' is just as good in its way as the medicine ball, the tennis courts or the horseback rides. Naturally all of us are quick enough to use these luxuries when we can get them, but a cold shower and a doorway will keep anyone in condition for the picture stunts."

The screen star rapidly went through a set of exercises in the doorway. He braced himself against one side and tried to push the side of the wainscoting out of commission. Then he stood straight, threw his hands into the air and gracefully bent down and fondly patted the rubber mat beneath his feet. His secretary is a terror with the medicine ball, but Estabrook sent it smashing at him until the secretary was glad to admit that he had had enough.

Chester Conklin,

Who Appears on the Cover Page of This Number as the Famous Keystone Walrus



TRIANGLE-KEYSTONE



"Sometimes when I see myself on the screen, I wonder how I 'get by,'" declares Chester Conklin, one of the funniest comedians in the Triangle-Keystone contingent.

"The truth is, I never see a picture in which I appear until I've had a report on it. If it is said to be good, I go; if it is no good, I stay home.

"When folks laugh at me, I'm perfectly happy; but when I've worked like a slave to give them a laugh and they don't, I'm miserable."

Chester Conklin is as funny off the screen as on. He has an ingenuous face, with laugh wrinkles about his eyes and a half-humorous, kindly expression, which immediately wins the confidence and approval of the world at large.

A few years ago he was making the rounds of the moving picture studios in search of a regular job; also he was sharing a half pie with a friend, who divided a bottle of milk with him.

The family had visions of Chester as a minister of the gospel, but at the age of nine the now famous star decided that the only kind of a minister he wanted to be was an evangelist of the laugh.

"It may not be a very high ambition, but the only one I have ever had in my life is to be really funny," says Chester Conklin.

"It is not easy to be funny and make an audience think you are funny at the same time. Sometimes when you try as hard as you can to be funny, you don't get a laugh; and sometimes the simplest and easiest bit of business will make them roar.

"The highest compliment I have ever had paid me was when a wealthy mining man from Australia came to the Keystone studios to tell me that I had saved his life by making him laugh."

Here are a few pertinent facts about Chester Conklin: He was born in Oskaloosa, Ia., thirty years ago.

At the age of ten years he was the star pupil in the elocution class and recited Dutch poems so well that he was taken from room to room to "show off" before the other scholars.

When he discovered that the children were laughing at him, he decided to be funny all the time—and consequently the teachers did not spare the rod.

He was said to be the homeliest boy in his town and one of the most mischievous.

When he was sixteen he joined a minstrel show and was fired at the end of two weeks.

Later he went into a stock company, and for a number of years his life was a series of road incidents, in which the managers either died or ran off with the funds or the melodramas disbanded because the people in the towns refused to spend their money.

During these years Chester occupied many of his leisure moments walking the railroad ties and receiving hand-outs from kindly disposed farmers; other moments were occupied in the enactment of the role of the villain who stole the papers and ran away with the child.

He played the clown with a circus for two summers.

For two seasons he had the role of a Dutch comedian on the vaudeville stage.

In Los Angeles, while trying to eke out an existence in the pictures, he was obliged to secure employment in an iron factory, where he juggled pig iron and received two promotions.

He is an excellent horseman and can ride a bucking bronco or a roaring bull with equal ease.

Chester Conklin has received too many hard knocks to let success go to his head, and now that he is on Easy Street, he is appreciative and thoughtful of others less fortunate..

He has a charming home in Los Angeles and has recently purchased a 320-acre ranch on the Mojave desert, which he says is going to be worth its weight in gold in a few years.

With his growing popularity as a Triangle-Keystone funny man, Chester Conklin to-day counts his friends by the hundreds of thousands, and the fans in the moving picture theaters of the world are constantly on the lookout for his appearance. A flash of Walrus on the screen always gets a laugh.



PARAMOUNT

Mrs. Nanny Goat is mighty sorry she picked a sea trip for a vacation. As far as she can judge—

A Judge Becomes a Screen Actor For a Day

LINDA A. GRIFFITH, film star and wife of the well-known David W. Griffith, tells how Frank Powell and his company pressed into service of the screen the whole judicial machinery of Augusta, Ga.

There is a court room down in Augusta quite unlike any other in the country—a great, big room, inclosed almost entirely in glass and admirably suited to motion pictures, because it can be photographed in daylight. And not only that, but there is a quaint old judge down there, whose sole aim in life seems to be to help people—prisoners, friends and screen actors alike.

So when Judge Marion Reynolds invited Mr. Powell to bring his company down to get the big court-room scene for his forthcoming picture, "Charity," and offered not only to take part himself, but to enlist the services of a native jury, the city's prosecuting attorney, the court clerk, a stenographer, policemen, et al., Mr. Powell lost no time in gathering his forces and taking them for the eight-hundred-mile trip to Augusta.

"It was the most realistic thing I ever saw," said Mrs. Griffith, who has the leading part in the new picture. "Those jurymen hung on every word we uttered and were as solemn as if they were hearing a real murder trial in which they had to bring in a verdict. One of the men was crying like a child when I finished my defense. And that lovely judge was simply splendid and real. Why, you would never guess for a moment that he was taking part in his first picture!"

Picking the Winner

The scene showed a married couple engaged in a "domestic conflict." The man was a very little chap, and the woman was a six-footer.

Said Pat to his friend, "Thot mon seems to be riled up."

"Yis," was the reply; "but Oi am thinking thot she will soon settle him."

No Material Evidence

The scene showed a close-up view of an opera box. Several women were half-dressed, as usual.

"I think those gowns they are wearing are a regular crime!" said Mrs. Tiff to her husband.

"They may be crimes," was the answer, "but there is very little evidence to prove it."

A Fisher of Men

"Is the star fond of fancy work?" asked inquisitive Miss Paul

Of her friend upon whom she was making a call.

"Yes, indeed," was the answer. "Since girlhood began She's been weaving a net to capture a man."

A Well-known Brand

Teacher—If you saw a picture featuring the night raiders, suppose you make a sentence about them.

Tommy—My mother bought a bottle of poison to kill the "night raiders."

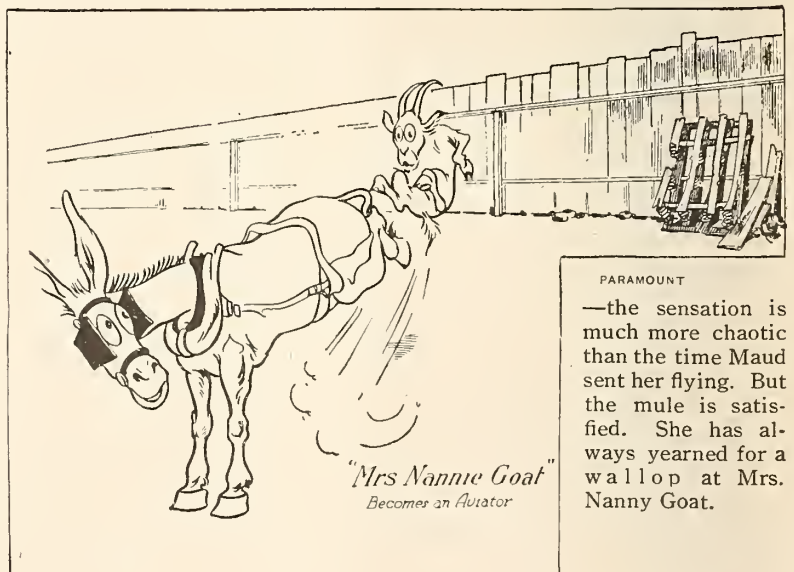
Touch and Go

Knick—Has that actor a sense of touch?

Knack—Yes; he knows just whom to strike.

The Film Hero's Lament

If marriages were made in heaven,
Of them there'd be no dearth;
But nine times out of eleven,
Movie stars want the earth.



PARAMOUNT

—the sensation is much more chaotic than the time Maud sent her flying. But the mule is satisfied. She has always yearned for a wallop at Mrs. Nanny Goat.

Filmville Portraits

The Film Wife



IF HER Husband Drinks to Repletion and employs the Furniture for Epithets, or spends his evenings risking her Frugal Savings on the Green Baize, while the Dining Table at Home wears a Between Meals look at all hours, she is considered a Desirable Person to know. If he patronizes the Cabaret Caverns and lets the Taximeter suit itself for the benefit of Young Ladies from the Footlight Belt, she is considered eligible for the Exclusive Thursday Evening Bridge Club.

On condition that she Start Something! The Neglected Wife who mopes herself into the Notion that a Wan Smile and a Wistful Look are sufficient punishment for a Centrifugal Husband is the Target for Community Scorn. Higher Education for women includes Target Practice with Domestic Missiles and is expected to teach them to sound the riot call without the Knee Bend.

When she prefers not to trail him through the White Light Zone, escorted by a Sense of Duty and an Automatic Forty-five, the Resourceful Wife has other Persuasive Methods. If her disposition is naturally quiet, she can accidentally poison the Youngest Child just as Hubby is hurrying in for a Clean Collar and the Change from Baby's Bank. Filmville is patient with Husbands who ramble, but applies the Storage Stare to one who is so Careless of the Proprieties as to Sidestep Reform after this bit of Family Byplay.

The Neglected Wife's Pet Trick, however, is to learn her Husband's Own Game and play him to a Semicolon. She accomplishes this by letting the Handsome Chauffeur from the Next Block promise to bring her back before Dark, and seeing to it that he takes the Line of Macadam over which Hubby's Taxi is speeding just round the next Curve. Filmville never cares how she knows which Road to take, so long as she takes it.

It is a Sumptuous Shock when Hubby turns round and sees who is Honking in his wake. Several Seconds of Vista slip into Retrospect as the two Machines leap through the Landscape on the Wings of Mutual Jealousy. It looks like a Dead Heat till the Taxi fails to observe the Sharp Curve Ahead Sign and skids into the Wayside Clematis.

The Lady in the Taxi beats a perturbed retreat, leaving the Neglected Wife to bind her Shattered Husband into portable form and command the Handsome Chauffeur to throw all the levers into Gear until they reach the Family Doctor. Filmville Wives have more faith in this Simple Episode than in Threats of Alimony for the cure of Marital Eccentricity.

When a Filmville Husband wishes to avoid this form of Recall, he hunts for a Secluded Exit and bids Family Life a Quiet Farewell. This leaves his Wife

with no Resource but the Installment Man's Altruism, but it promotes her several Notches in Filmville's Esteem. Filmville has learned that to sneer at Social By-products not only is Poor Form, but may be Premature.

The Deserted Wife repines briefly but earnestly at the Crib of her Sleeping Infant, after which she takes the Usual Precautions before the Mirror and goes out to Scan the Industrial Horizon for signs of an Early Future. Her First Duty is to resist the Lure of the Limousine and other Epicurean Temptations, which leaves her Fancy Free to edge her way into the Unskilled Labor Market. She seizes Opportunity in the form of a Floor Scrubbing Job with graphic gratitude, and if it happens to be in the Local Trolley Magnate's Private Office Building, she resolves to give Opportunity a Lift.

Filmville never knows whether she intentionally shoves her Pail of Scouring Solution into the Magnate's Path or whether she is so intent on retaining the Pay-roll's Friendship that she fails to notice his Preoccupied Approach. In either case her Intuitive Sympathy for the Soap Sudsed Victim causes him to take a Second Look, which reminds him that he has not yet engaged a Successor to the Private Secretary who is luckily leaving. Only Foolish Question Marks would insist on further hints as to the Deserted Wife's choice of a Business Career.

Several Years pass abruptly but prosperously at this point. Then the Magnate bustles into his Office to inquire what work his Efficient Secretary has outlined for the day. She replies by opening the Door to admit the Applicants for Motormen's Jobs. All Filmville Job Hunters apply directly to the President of the Company in his Private Office, this being the Efficiency Engineer's way of preventing Unnecessary Running Around.

The Secretary's task is to scrutinize each Candidate, rejecting the Weak Brothers with a firm wave of the hand. She has Clockwork faded to the Ragtime Class, until a Slouching Figure in a battered hat lines up against the Rail. Then she shrinks convulsively and pantomimes a Stethoscopic Tremor. The Shabby Applicant does not recognize his wife amid all this Prosperity, until she wheezes a dismayed "You!" at which he gives an Able Bodied Start and realizes that he has collided with Fate.

While he is registering Supplication, her Face stages an Exhibition of Scorn, Yearning, Pity and Other Points of View. When the magnate calls for her Verdict on the Next in Line, Filmville waits breathlessly, prepared to cheer whichever Faction of her Emotions wins the Struggle, and the Thursday Evening Club arranges to have her give a Talk at the next Gentleman's Night on Sentiment in Business—pro or con, as she deems appropriate.

Walter S. Ball.





"AT LAST we have some attention from the regular highbrows," said the Film Fan, pulling a pamphlet from his pocket. "I see here a notice from the Society of Pictorial Education, that has been organized to introduce really fine historical and geographical pictures to the millions of picture fans who crowd the theaters daily."

"I know some of those chaps," agreed his friend. "They are on the right track, too. They went over to the Sulgrave Manor, George Washington's ancestral home in England, and filmed a wonderful series of historical pictures, correct in every detail. The men behind it have money and leisure and an appreciation of the best of everything in art and drama. But, unfortunately, they had but one print of these pictures, and the property in which they were stored was burned, and the films with it. Now they are doing it all over again."

The Film Fan stared.

"As far as I can see, this pamphlet of theirs sets forth the basis of a mighty big undertaking," he said. "They point out that, while the motion picture has heretofore been looked upon more or less as an entertainment merely, it has also a wonderful function in utilizing the field that exists for an industrial education which will interest as well as instruct."

"Another 'uplift' movement, I suppose," grunted the Grouch. "The only people who are reformed in movements of this sort are the people who are behind the 'uplift' movement."

"Not so," said the Film Fan. "These men behind this project are a sensible lot. They have formed a business corporation, known as the National Art Film Association, with a managing director who can combine business ability with an artistic direction."

"Humph!" said the Grouch. "Let me tell you something. When the majority of fans demand clean, instructive pictures and refuse to patronize the prurient, cheap and unattractive picture houses, then we will have a lasting reform in motion pictures. Hear me?"

"Cheer up!" responded the Film Fan genially. "You have a mean disposition. It would do you good to see a picture comedy now and then. Let me tell you the results of my interview with the Kansas Board of Censors about these kissing rules they are talking of adopting out there."

"How about those kissing rules?" asked the Friend, with interest. "Anything about kissing interests me."

"You see, the board of screen ruling comprises the attorney-general, the governor and the secretary of state. Charlie Sessions usually draws the job of representing

Governor Capper, and Mr. Brewster, the attorney-general, sends one of his numerous assistants, while Tom Botkin generally passes his duty around his office mates.

"The screen kisses have caused almost as much of a rumpus in Kansas as they did in Ohio. Mr. Brewster is willing to give the screen kiss at least half a chance and has proposed what you might call a sliding scale."

"Now," says Mr. Brewster to me, when we earnestly discussed it over a cup of tea in one of Topeka's most recherche tea rooms, 'I'm willing to allow that a first kiss ought to have about three feet, remembering and recalling that one foot of film means one second of time on the screen. That gives one second, which is plenty long enough for a first or stolen kiss. A regular sweetheart kiss, such as one would want to bestow at parting, might run fifteen feet.'

"How about a married kiss?" I said to him, says I. "Does a married kiss get any show on the screen?"

"Well," says Charlie Sessions, who was in on the party, 'if any screen chap yearns to kiss his own wife, let him have as much as six feet—say, running up to twenty feet during the first year and sliding back to six during the first ten years. One foot would be plenty any time after that.'

"Now, here's this 'soul kiss,'" says Tom Botkin dubiously. 'What about that? Seems to me it's these 'soul kisses' that we hear most about.'

"Give 'em sixty-eight feet," said Brewster enthusiastically.

Sessions was more conservative.

"Twenty-five feet on the screen is long enough," he decided. "That gives 'em twenty-five seconds. On the screen, understand, that is enough. What do you say, Tom?"

"I prefer not to say," returned Brother Botkin primly. "You and Brewster, as men of experience, can settle this matter between yourselves. Officially, I would bar all 'soul kisses.'"

"How about these vampire kisses?" I said. "Is Kansas going to stand by and take no position on vampire kisses?"

"Remember," implored Brewster, "that we have suffrage in Kansas now. We can't go too thoroughly into this kissing business. The women will get down on us whichever way we decide. If we say no kissing, our wives will roast us; and if we declare for unlimited kissing, they will entertain suspicions of us for weeks. A board of censors in a suffrage State has no easy row to hoe."

"Well," I says, 'here's a long list you haven't touched on. Here's the baby kiss—'

"Let 'em go as far as they like on the babies," they agreed. "We're for them."

"Here's the wifely kiss, the Christmas kiss, the 'touch' kiss—and how about the dog.kiss? How long does a woman have to kiss her dear, darling little doggie?"

"Meeting's adjourned," says Brewster, getting up in disgust. "Those dog kisses may go in other States, but, mark you, sir, our Kansas women don't go in much for dogs. Any dog kisses will be barred by this board of censors, sir."

Become Wonderful in Health—Wonderful in Vitality and Wonderful in Efficiency for Your Own Advantage Through Conscious Evolution.

Cells are wonderful beings. They are the creators of the plants, the trees, the fruit, the vegetables. They create the corn, the wheat, the apples. They are the creators of the rose, the lily, the violet and other flowers—they are the creators of everything living in the sea—they are the creators of whales, sharks, porpoises and all fish. Through the activity of cells, the coral beds of the ocean are made. They are the creators of all animal life—they are the creators of you. They create your organs and the foundation of your mind.

Billions of cells are within your body working for you. They are remaking your heart, your lungs, your nerves, your digestive system, your muscles, your brain—in fact, they are busy constantly reconstructing your entire body. You will be a better human machine—possess a better body and mind if you cultivate these cells—if, in other words, you give your cells greater energy and a greater opportunity as well as a better and more persistent reason for improving every tissue, every organ and every part of the body.

Is not corn better when cultivated? Does not the farmer improve his wheat through cultivation? Is not fruit improved through culture? Are not flowers made more beautiful through conscious effort? Do we not have better horses and even better pigs through cultivation?

Since all these things are true, it is also true, and much more important that you can easily make yourself better through improving the individual units or cells of the body.

The Swoboda System, through applying the principle of Evolution to the cells of the body produces new human beings, new and better hearts, new and better lungs, new and better organs, new and better nerves, new and better brains, and, therefore, keener and more efficient mind.

What Others Have to Say:

"One year ago I was an old man at forty; today I am a youth at forty-one."

"I must state that the principle of your system is the most scientific, and at the same time the simplest, I have ever heard. You do not misrepresent one single word in your advertising."

"Just think of it, five weeks ago I was ashamed of my physique; today I am almost proud of it. I am delighted with Conscious Evolution."

"Fourteen years ago at the age of 68 I was an old man; today at the age of 82 I am the marvel of my friends; I am younger than most men at 40. Your system gave me a new lease on life."

"Last week I had a reading of my blood pressure, and was gratified to learn that it was fully ten points below the previous reading. This was a surprise to me as well as to my physician, who did not believe that my blood pressure could be reduced because of my advanced age."

"Doctors told me I had hardening of the arteries and high blood pressure. They advised me against exercise. Conscious Evolution reduced my blood pressure and made a new man of me."

"The beauty of your whole advertisement is that every word of it is the truth. Your system is the most wonderful in the world; it gave me new energy, strength and life; in other words, it made a new man of me. I have been an advocate of your system since the first day I used it. I have withstood a mental strain during the past year which would have broken my health had it not been for your system."

"Can't describe the satisfaction I feel."

"Worth more than a thousand dollars to me in increased mental and physical capacity."

"I have been enabled by your system to do work of mental character previously impossible for me."

"I was very skeptical, now I am pleased with results; have gained 17 pounds."

"The very first lessons began to work magic. In my gratitude I am telling my croaking and complaining friends, 'Try Swoboda.'"

"Words cannot explain the new life it imparts both to body and brain."

"It reduced my weight 29 pounds, increased my chest expansion 5 inches, reduced my waist 6 inches."

"I cannot recommend your system too highly, and without flattery believe that its propagation has been a great benefit to the health of the country."

"My reserve force makes me feel that nothing is impossible, my capacity both physically and mentally is increasing daily."

"I have heard your system highly recommended for years, but I did not realize the effectiveness of it until I tried it. I am glad indeed that I am now taking it."

"Your system developed me most wonderfully."

"I think your system is wonderful. I thought I was in the best of physical health before I wrote for your course, but I can now note the greatest improvement even in this short time. I cannot recommend your system too highly. Do not hesitate to refer to me."

"You know more about the human body than any man with whom I have ever come in contact personally or otherwise."

"Your diagnosis and explanation of my brain trouble was a revelation to me. I have had the best physicians of my State, but your grasp of the human body exceeds anything I have ever heard or known. I have read your letters to many people, also to my physicians, who marvel at them."

My new copyrighted book explains the Swoboda System of Conscious Evolution and the human body, as it has never been explained before. It also explains my new and unique theory of the body and mind. It will startle, educate and enlighten you.

My book tells you in a highly interesting and simple manner just what you, as an intelligent human being, have, no doubt, always wanted to know about your body and your mind.

My book will give you a better understanding of yourself than you could obtain from a college course. The information which it imparts cannot be obtained elsewhere at any price. It shows the unlimited possibilities for you through conscious evolution of your cells; it explains my discoveries and what they are doing for men and women. Thousands have advanced themselves in every way through a better realization and conscious use of the principles which I have discovered and which I disclose in my book. It tells what Conscious Evolution means and what it may do for you. It also explains the DANGERS and AFTER EFFECTS OF EXERCISE and EXCESSIVE DEEP BREATHING.

My book explains the cause of HIGH BLOOD PRESSURE and HARDENING OF THE ARTERIES, as well as OLD AGE conditions, and how to overcome them.

I offer my system on a basis which makes it impossible for anyone to lose a single penny. My guarantee is startling, specific, positive, fraud-proof, and just as any honest person would naturally desire it to be.

Write for my FREE BOOK and full particulars today before it slips your mind. Make up your mind to at least learn the facts concerning the SWOBODA SYSTEM OF CONSCIOUS EVOLUTION for men and women.

If you have reached your present stage of evolution without conscious effort, consider what your possibilities are through an intelligent and conscious use of the principles of evolution. My booklet will set you to thinking.

ALOIS P. SWOBODA, 1961 Aeolian Building, New York City, N. Y.

What is said of the Swoboda System, no doubt, sounds too good to be true. Swoboda, however, has a proposition of which you should know and which will, no doubt, prove to you that nothing said about Conscious and Creative Evolution in Film Fun is too good to be true.



DON'T YOU LIKE

My Eyelashes
and Eyebrows?

You can have the same

LASHNEEN
TRADE MARK

A Hair Food

applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at Druggists. Mailed on receipt of 25c coin and two cents postage, or Canadian money order.

Beware of Imitations!

LASHNEEN COMPANY (Dept. 25) Philadelphia

HERE'S GOOD LUCK



A Horseshoe Nail, made of Solid Sterling Silver, formed into a ring, is set with an elegant synthetic Ruby, and mounted with a miniature Gold-filled Horseshoe. This makes a most unique and handsome ring. \$2.50 value. Your name for our mailing list and 68c (stamps accepted) brings you this artistic Emblem of Good Luck. All sizes for Ladies and Gents. Money back Guarantee.

ARKENAU CO.

524 45th Street, Brooklyn, N. Y.

Hotel Labels

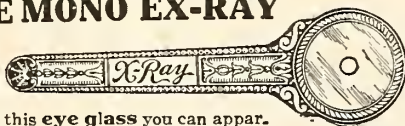


50 assorted genuine hotel baggage labels from U. S., Canada and Mexican hotels. Sent for \$1.00, 20 for 50c. Satisfaction guaranteed.

American Label Co. Janesville, Wis.

THE MONO EX-RAY

10
cts



With this eye glass you can apparently see thru cloth or wood, see the bones in the body, makes the flesh look transparent. A wonderful optical illusion. By mail 10 cts. Stamps or coin. The Ardee Co. Box 206 Stamford Conn.

Write Moving Picture Plays Short Stories and Poems

\$10 to \$300 Each —Constant demand. Devote all or spare time. Correspondence course is NOT required. Start work at once. Details FREE. Atlas Publishing Co., 343 Atlas Building, Cincinnati, O.

Be an Artist

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating. Pastel and Crayon Portraits. Earn \$25 to \$200 a week. By our simple method your talent is quickly developed without interfering with present work. Write for terms, list of successful pupils and instruction method FREE. ASSOCIATED ART STUDIOS 2208 Flatiron Building, New York

\$50 to \$100 Weekly Writing moving picture plays in spare time. Great demand. YOU can write them. We show you how. Experience not necessary. Send for free booklet of valuable information and special Prize Offer. Chicago Photo-playright College, Box 278-67, Chicago



200 KINDS Iron, Wood, Wire & Steel PUZZLES. 2 wire leaders and trick card. 10 cents. WESTERN PUZZLE WORKS Dept. K. ST. PAUL, MINN.

\$—Old Coins Wanted—\$

\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted. CLARKE COIN CO., Box 26, LE ROY, N. Y.

Who's Who and Where

Ethel Teare's return to the Ham and Bud combination was celebrated by a dinner and dance at the Kalem Hollywood studio that has set new records for gala festivity.



Four-o'clock tea at the studio has become the accepted thing at many of the Jacksonville studios since the arrival of Ivy Close, the famous English beauty, at the Kalem studio there.



The most important action taken by the Chicago convention of motion picture people was the indorsement of a federation of all motion picture branches to be known as The National Association of the Motion Picture Industry.



Margaret Gibson is the star of "Destiny's Boomerang," the Centaur offering of the week from the David Horsley studios. In this drama of modern society, Miss Gibson is supported by William Clifford and a large company of players.



Master Jack Curtis, a seven-year-old prodigy of the speaking stage, has been cast for an important role in "The House of Mirrors," a five-act Mutual masterpicture, de luxe edition, featuring Frank Mills, noted star of the stage and the screen.



Robert Ross, assistant director for William Fox, has served three years in the United States army. When the State militia was being sent to the border, Ross said,

"I'll go, but I want a commission."

"What per cent.?" asked one of the camera men.



The Ohio clubwomen have come right out in the open and assert that censorship is a failure. Miss Bertelle Lyttle, chairman of the civics committee of the Cleveland federation admits that the failure of the censorship plan was the reason for the better film movement started by the Ohio clubwomen, who have begun a campaign for education in pictures.



Recently Jessie Arnold, leading woman of Universal Films, attended a Chinese banquet, given in her honor.

Everything about the banquet was native. Miss Arnold is having her gown cleaned—she could not manipulate the chop sticks, and as a result seventy-five per cent. of the food found its way to her lap.



A man who calls himself a plain "cowman" recently submitted a scenario of Western life, for which he expressed a desire that the American Film Company remit him \$2, as he guessed "that is about all it is worth." As a matter of fact, the story was better than some submitted by experienced scenario writers.



To get the proper atmosphere for a newspaper story, "The Rummy," Wilfred Lucas, Fine Arts star, has been running to fires and generally imitating the actions of real reporters. A few nights ago he spent several hours, in the very early morning, watching the "making up" of one of the large daily papers.



Ben Turpin recently caused a near-panic in the streets of Hollywood, when he became entangled with the rear end of a street car, thereby losing a goodly part of his personal adornment and suffering much humiliation on account of the scarcity of clothes. However, Mr. Turpin managed to gain the shelter of a doorway before the traffic became entirely blocked.



Valentine Grant, the Famous Players star, has written the scenario for her next picture, "Jean of the Heather." She wrote the play while on a recent trip to her home in Seattle. It was suggested to her by a visit from an old Scotch nurse, who was telling stories of the old days in Scotland. Miss Grant has searched a continent to get just the right costumes for this play and has been fortunate in obtaining an entire Scotch wardrobe.



The substitution of paper rolls for celluloid films in moving picture machines is made possible by the new "cold" light discovered by the French engineer, Doussaud, who has been working on this problem for many years. The light obtained by his method is so intense that it is possible to throw images from newspaper illus-

trations, picture postcards and photographic prints on a screen even in a lighted room as clearly and sharply as if they were glass lantern slides.



George Fawcett, Selig star, is the despair of his family, for he simply will not "dress up" in fashionable garments.



The Universal Film Company announces the engagement of Miss Claire McDowell, well known as a film actress, especially for her work as a member of the Biograph Company.



George D. Proctor, former editor of the *Motion Picture News* and a scenario writer of note, is now at the Lasky studio in California, at work on a new production for the Paramount program.



Pat Rooney, under the direction of Roy Clements, is working in his new comedy, "Some Medicine Man," written by Eugene W. Lewis, the head of the scenario department at Universal City.



Fred Thomson is putting the finishing touches on the photoplay in which E. H. Sothorn will make his bow to photoplay audiences. When this is completed, Mr. Thomson will begin work on a French drama by Paul Kester.



Marc MacDermott, of the Vitagraph, refuses to play any more dual roles. He says the last time he appeared in a dual role, an old lady told him that she liked the man who played his brother much better than she did Marc.



Mount Lassen, according to interested observers, has just pulled off Episode No. 123 in its series of eruptions. This is somewhat depressing to the Balboa "house of serials," which up to the time Mount Lassen went into the serial game, was almost the whole thing.



T. Tamamoto, the character actor, has enlisted with the William Fox forces and is now busy as a Japanese valet in a forthcoming photoplay. Because of the difficulty of pronouncing his name, the men about the studio always referred to Mr. Tamamoto affectionately as "Tomato."

"All right," the actor said, "so long as you don't can me."

Edwin Thanouser has engaged Miss Marie Shotwell, a former Frohman star, to appear in several features that will be released through Pathe. Miss Shotwell was for several years in the Lyceum stock company. She is perhaps best known for her work in "The Lion and the Mouse." Miss Shotwell will be starred in a play in which she plays an Italian girl, part angel, part devil.



Mr. W. N. Selig arrived in Los Angeles from Chicago the other day, accompanied by Colin Campbell, who had remained in Chicago to superintend the cutting of his feature, "The Crisis." Mr. Selig will personally supervise the plans for the filming of the next big Selig spectacular feature, "The Garden of Allah," which will be produced in California under the direction of Colin Campbell.



Hughie Mack claims the championship on sleep and offers to meet all comers in a sleeping contest. He says he can fall asleep quicker and sleep louder than any contestant. He also claims that he can outsnore any two men. A wait on a scene does not bother Hughie. He picks the soft side of a board and slumbers peacefully until he is called. He fell asleep the other day while he was lighting a cigarette, and he claims that beats all records.



Bertram Grassby, who has a prominent part in the new Universal serial, "Liberty—A Daughter of the U. S. A.," probably changes from mustache to beard, to clean-shaven face, then back to mustache again more frequently than any man in pictures. Many a youngster would envy the quickness with which Grassby can grow a facial adornment. Grassby in three days recently produced a mustache for his part in the serial, after having appeared clean shaven in a preceding scene.



George Fisher, bathing and enjoying himself on the beach at Ocean Park, Cal., never would be recognized as the impressive figure of The Christ in the Ince masterpiece, "Civilization." Fisher's reverent handling of the difficult role has given the impression to many who have seen it of an ascetic, austere man of dignity. While Fisher



\$2.50 a Month

The masterpiece of watch manufacture—adjusted to the second, positions, temperature and isochronism. Encased at factory into your choice of the exquisite new watch cases.

19 Jewel Burlington

All sizes for both men and women.

The great Burlington Watch sent on simple request. Pay at rate of \$2.50 a month. You get the watch at the same price even the wholesale jeweler must pay.

Write Today for Free Watch Book

See handsome color illustrations of all the newest designs in watches that you have to choose from. Your name and address on a postcard is enough. Get this offer while it lasts. Write today.

Burlington Watch Co. Dept. 1596 19th & Marshall Blvd. Chicago

LEARN MUSIC AT HOME!

SPECIAL OFFER—EASY LESSONS FREE—Piano, Organ, Violin, Banjo, Mandolin, Guitar, Cornet, Harp, Cello, or to sing. You pay only for music and postage—which is small. No extras. Beginners or advanced pupils. Plain, simple, systematic. Free lectures each course. 16 years success. Start at once. Send your name and get free booklet by return mail. Address
U.S. School of Music, Box 214, 225 5th Ave., N.Y. City



Boys, grab this latest scream—Charlie Chaplin comic squirt pin. Fastens on coat lapel, rubber hose attached to squeeze ball filled with water-cokealed. Every boy comes to see DOPY, mash squeeze ball, a fine stream of water squirts in his face. Huge uproar ensues. Order one today and get your share of this big fun. Sent postpaid for 15c coin only.

THE UNIVERSAL NOVELTY CO.,
Call Box B1390 Jacksonville, Fla.

Pay as You Wish

Wear a genuine Lachnite for 10 full days. Put it to every diamond test. If you can tell it from a diamond send it back at our expense. If you decide to buy pay only a few cents a month. Write for Catalog.

Set In Solid Gold

Lachnite Gems keep their dazzling fire forever. Cut by diamond cutters. Stand diamond tests—fire—acid and cut glass. Write today for new jewelry book—free.

HAROLD LACHMAN CO.
Dept. 1926, 12 N. Michigan Ave., Chicago



MAGIC TRICKS

Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating THE MAGIC SHOP



numerous Magic and Card Tricks 10¢ All For ———

We have a splendid number of new Card Tricks Sent for \$1.00 postpaid

\$4 N. 13th St. Phila., Pa.

Incorporate Your Business In Arizona

Least cost, Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge.

Stoddard Incorporating Company, Box 8N, Phoenix, Arizona
Branch Office: Van Nuys Building, Los Angeles, California

MAGIC SCHOOL

MAGIC CO., Sta., 5, 249 W. 38th St., NEW YORK

POCKET TRICK FREE Illustrated Catalogue Included. Send 6 Cents In Stamps

WRITE FOR MONEY

Send us your ideas for Photoplays, Stories, etc. We will accept them in ANY form—correct FREE—sell on commission. BIG REWARDS! Hundreds making money. So can YOU! Write today for full details. Writer's Selling Service 28 Main Auburn, N.Y.

PHOTOGRAPHS FOR YOUR DEN! Girls in Bathing Costumes.

Sets of 20, size 5x7, for \$2.00. Sample 25c. Sets of 12, postcard size, 75c. Sample 10c. Money back if dissatisfied.

A. D. TINKLEPAUGH,
2440 5th Ave. South F2, Minneapolis, Minn.



"THE SHOCK ABSORBER"

This picture, in full colors, 9x12, just as it appears on the cover of the May 20th Judge, has been prepared, free from all printing, mounted on a heavy double mat ready for frame.

It will be sent post paid on receipt of twenty-five cents.

JUDGE ART PRINT DEPARTMENT

225 Fifth Avenue, New York City

YOU CAN HAVE BEAUTIFUL EYELASHES AND BROWS

(just like mine). EYEBROW-INE, a hair food stimulates the quick growth to perfect, heavy, long, Luxuriant LASHES and BROWS, adding 100 per cent. to your beauty, charm and attractiveness. EYEBROW-INE is absolutely harmless—sure in results. EYEBROW-INE mailed in plain sealed cover on receipt of price 25c. 50c or \$1.

REES MFG. CO., 952 Columbia Ave., Philadelphia.



LIFE IN THE HOME

If you are fond of having pretty pictures in every room, send for our new booklet, and free samples of

Moore Push-Pins

Push-less Hangers and other Push Devices which will help you beautify your home.

Moore Push-Pins, glass heads, steel points } 10c pkts.

Moore Push-less Hangers, the hanger with } at good
the twist, for heavy pictures. } dealers or
by mail.

MOORE PUSH-PIN CO., Dept. 26, Philadelphia.



My Eyelashes and Eyebrows are BEAUTIFUL now

But they were very short and thin before I started using NOVITA

You can see what it has done for me. Novita. If applied each night, will do the same for YOU. Easy to apply—sure in results. Not sold at druggists', but mailed on receipt of 25c coin and 2c for postage.

ZENITHON CO.,
Dept. 6, Minneapolis, Minn.

I Will Typewrite Your Photoplay,

Legal Matters, Letters, or anything that can be typewritten, for 5c hundred words, or 40c per thousand. Extra copies 3c per thousand words. Send for estimate on your requirements.

F. J. BENNETT, 70½ Grand St., Newburgh, N. Y.

is dignified, he is nothing if not athletic, and each morning, before going to the N. Y. M. P. studios, has a swim in the surf of the Pacific in front of his hotel.



Anita Stewart is ill at Bayshore, Long Island, with typhoid fever. Sincerest hopes from all for her early recovery.



Scott Sidney has been added to the producing staff at the Bosworth, Inc., studio. His initial production will be a five-reel feature, with Leonore Ulrich as his star.



Bessie Barriscale is under contract and has been working continuously with the Ince Company at the Fine Arts studio, in spite of statements or rumors that she was at liberty.



Kolb and Dill invade heaven in "A Million for Mary," a comedy from the pen of Aaron Hoffman, being done for Mutual under the direction of Rea Berger. An aerial ballet of feathery angels hovers in the background.



For the first time during his twenty-six years in theatricals, William A. Brady is enjoying quiet moments out of business hours. He has taken a villa at Stamford, Conn., and with his wife, Grace George, is spending a few hours a day midst the hum of the bees.



William Wright, of the Kalem Company, says morbid pictures are on the wane, and that clean, virile and healthy pictures will come into their own within the next few months. He holds that picture patrons are weary of the sex and psychological pictures of recent times.



Valkyrien (Baroness Dewitz), who is the star of Thanhouser's "Hidden Valley," which is to be released by Pathe, once was named as the most perfectly formed girl in Denmark. The contest was conducted by the government, so the ballot boxes were not stuffed.



The blowing up of a locomotive while it is moving at high speed will be a part of "The Manager of the B. and A.," a Signal-Mutual Star production, featuring Helen Holmes. Following the explosion, fire spreads to the surrounding woodlands, creating a

forest fire. Rewards of \$250 each were paid to the three men whose presence in the locomotive was essential. These men remained in the engine cab to almost the last moment, trusting to luck to get away without injury.



The British Board of Film Censors has recently submitted its annual report. In the past year this board has examined 4,767 films and rejected only 22 in entirety. Eliminations, of course, have been ordered. Fully 90 per cent. of the films submitted for children have been approved.



"The Adventures of My Lady Raffles." This is to be the keyname of a new series in which Grace Cunard and Francis Ford will star, now that "Peg o' the Ring" has been completed. Each one of the series will be a different story, yet a masterstory will run through the whole serial. Grace is to start as a society girl, and becomes a Lady Raffles through pique. She has to be a crook, in the story, to gain the attention of Ford, who has a Sphinx-like role of a man who never smiles and seldom speaks.



Betty Shannon, one of the best publicity writers in New York City, has annoyed her friends considerably by announcing her change of base to Chicago. In private life she is Mrs. Terry Ramsey, and Mr. Terry Ramsey is publicity director of the Mutual Film Company, the publicity of which has taken considerable of a boost for the better since Mr. Ramsey took hold of it. With the removal of the Mutual editorial offices to Chicago, it will take from New York two of its best publicity writers in Mr. and Mrs. Terry Ramsey.



All stars have to make a debut some time, else it is self-evident they would never become stars. Little Mary Sunshine, the four-year-old "Baby Grand" star of the Balboa Company, made her debut in a speaking part at a church entertainment when she was a toddler of two. Everybody was getting ready for the big doings, and the embryo star got excited about it. Presently she demanded a part and raised such a rough-house that she was assigned the line, "I am the bread of life." When her time came to speak, she stepped confidently forward and declaimed, "I am a loaf of bread."

EVERY STORY JUST AS THRILLING AS YOUR FAVORITE MOVIE PLAY

AND TOLD BY THE SUPREME MAS-
TER OF THE STORY TELLING ART

Among all the great authors whose stories have entertained, fascinated and inspired readers of all ages, there is one who stands head and shoulders above them all—

Robert Louis Stevenson

Another Brunswick Bargain for PROMPT Buyers

6
Volumes

Cloth Binding
Gold Decorations
Large Clear Type

Over
250
Titles

Novels
Short Stories
Essays, Poems

Only
\$1.74
For the Set

Entrancing Stories of Adventure, Mystery and Travel—

of gold-belted sailors and bristling buccaneers, of piracy and hidden treasure, of shipwreck, of dark deeds on the lonely beaches of spice-scented Isles in Southern Seas—of swaggering blades and brawls, with glimpses of shady quarters of European capitals—if you love stories of the sort that will take you out of yourself—make you forget the humdrum 20th Century with its stale commonplace diversions—then you will devour every one of these volumes of Robert Louis Stevenson from cover to cover.

But the closest scrutiny will fail to reveal an unclean thought or suggestive line anywhere in Stevenson. His men are men of Nature's own stamp—sudden and quick in quarrel, mayhap, but men of the sort that appeal to manly men. And as a story teller Stevenson is a master of style and art that defies imitation.

Secure Your Set NOW AT A REAL BARGAIN PRICE

There is no anniversary occasion for which these volumes are not appropriate as gifts. What would tickle your boy's fancy more than "Treasure Island?" For the younger children there is the rare "A Child's Garden of Verses," in which Stevenson catches the beautiful spirit of childhood in a way that no other author, save Dickens, has ever approached. Whatever in life or nature Stevenson touched, he described with a familiar realism that invested the creations of his fancy with the potency and charm of actuality.

ORDER TO-DAY

The complete set is only \$1.74, delivered at your door—if you are prompt

FF9

Brunswick Subscription Co., 449 Brunswick Bldg., New York City

Enclosed find \$1.74, in full payment for the six-volume set of Stevenson. Send books, carriage prepaid, to

Name

Address.....
Canada, Postage Extra.



**Send the
Coupon
Below**



\$125 to \$300 a Month

SEND the coupon below and find out about the opportunities in the profession of Signal Engineering. Big salaries are being paid. \$125 to \$300 a month is an ordinary salary for the man who has the proper training. You can get just this kind of training right in your own home—during your spare time. We need men. Send the coupon for the book that tells you all about it. You owe it to yourself to find out about the opportunities that are offered to you. Send the coupon now.

We Need Men | Be a Signal Engineer!

The profession of Signal Engineering is calling to ambitious men. Our ranks are not over-crowded. There are opportunities—golden ones, awaiting the men who answer the call. Block Signal systems are no longer in the experimental stage. All over the country they are being installed. Some States have legislated to compel the railroads to install systems immediately. In our profession you will have the chance you have been looking for. We are calling you. Don't fail to send the coupon today for our big free Signal Book and full particulars.

Department of Signaling

Dept. 3486 1810 Wilson Ave.
Ravenswood Station, Chicago

Gentlemen:—Please send me absolutely free and prepaid your big new book on Signal Engineering. Also full particulars about your great special free outfit offer. It is distinctly understood that I assume no obligations of any kind.

Be the man who gets the fat pay envelope. The profession of Signal Engineering is only in its infancy. There are thousands of miles of block signals to be installed. Signal Engineers, supervisors, inspectors and foremen are required to superintend this installation. Hundreds of maintainers and battery men are needed to maintain systems already in use.

Two Big Outfits Free

Complete Signal Engineer's Outfit and Complete Draftsman's Outfit given away absolutely free to our students.

Your duties may take you from coast to coast. Railroad men are always in a fortunate position to travel and see the world because free transportation is liberally awarded. You can accept a position where you will be located steadily at one place, if you prefer. The position of authority—the high place and the fat pay envelope may be yours. Send the coupon for the free Signal Book.

Send Coupon for Big New Book

Put your name and address on the coupon or on a letter or a postcard now, and send it to us. Absolutely no obligations of any kind. We will send you our big new Book, absolutely free, and prepaid. Read about this fascinating profession. Read about the opportunities that await you. The book is free. Send the coupon for it now—it's the first step toward the realization of your ambition. Get your name and address in at once.

Department of Signaling Room 3486 1810 Wilson Ave., Ravenswood Station **Chicago**

Name.....

Address.....

Age.....Occupation.....

FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

OCTOBER

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



THE JOY OF LIFE

COPYRIGHT, 1918,
BY LESLIE-JUDGE CO., NEW YORK

EVERY STORY JUST AS THRILLING AS YOUR FAVORITE MOVIE PLAY

AND TOLD BY THE SUPREME MASTER
OF THE STORY TELLING ART

Among all the great authors whose stories have entertained, fascinated and inspired readers of all ages, there is one who stands head and shoulders above them all—

Robert Louis Stevenson

Another Brunswick Bargain for PROMPT Buyers

6
Volumes

Cloth Binding
Gold Decorations
Large Clear Type

Over
250
Titles

Novels
Short Stories
Essays, Poems

Only
\$1.74
For the Set

Entrancing Stories of Adventure, Mystery and Travel—

of gold-belted sailors and bristling buccaneers, of piracy and hidden treasure, of shipwreck, of dark deeds on the lonely beaches of spice-scented Isles in Southern Seas—of swaggering blades and brawls, with glimpses of shady quarters of European capitals—if you love stories of the sort that will take you out of yourself—make you forget the humdrum 20th Century with its stale commonplace diversions—then you will devour every one of these volumes of Robert Louis Stevenson from cover to cover.

But the closest scrutiny will fail to reveal an unclean thought or suggestive line anywhere in Stevenson. His men are men of Nature's own stamp—sudden and quick in quarrel, mayhap, but men of the sort that appeal to manly men. And as a story teller Stevenson is a master of style and art that defies imitation.

Secure Your Set NOW AT A REAL BARGAIN PRICE

There is no anniversary occasion for which these volumes are not appropriate as gifts. What would tickle your boy's fancy more than "Treasure Island?" For the younger children there is the rare "A Child's Garden of Verses," in which Stevenson catches the beautiful spirit of childhood in a way that no other author, save Dickens, has ever approached. Whatever in life or nature Stevenson touched, he described with a familiar realism that invested the creations of his fancy with the potency and charm of actuality.

ORDER TO-DAY

The complete set is only \$1.74, delivered at your door—if you are prompt

FF10

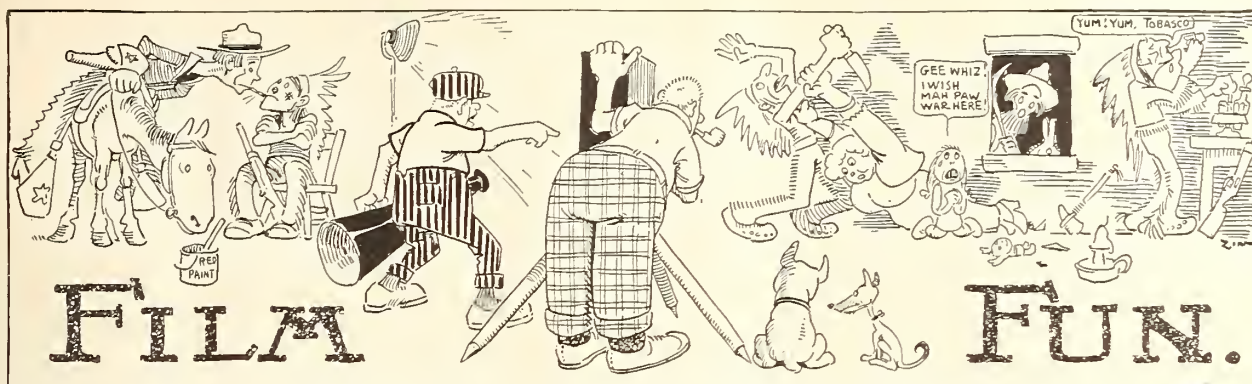
Brunswick Subscription Co., 449 Brunswick Bldg., New York City

Enclosed find \$1.74, in full payment for the six-volume set of Stevenson. Send books, carriage prepaid, to

Name

Address.....
Canada, Postage Extra.





Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President. Reuben P. Sleicher, Secretary. A. E. Rollauer, Treasurer. Grant Hamilton, Art Director. Elizabeth Sears, Editor.
225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 331—OCTOBER, 1916

Subscription by the Year, \$1.00

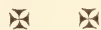
EDITORIALS

The Needed Touch

IT HAS been dimly realized for months that something was lacking in the motion pictures. We had romance, tragedy, comedy, thrills and features without number. There was yet a void. Motion picture fans, graduated from attentive reading of the "Advice" columns of the daily papers, felt the lack. It was the yearning of the hungry man who longs for special food and does not know exactly what he wants.

Now we know what we have lacked. For with the advent of Beatrice Fairfax and Ella Wheeler Wilcox on the screen, we sigh and know that the aching void has been filled. We have missed the romantic girl who has her troubles with her girl friends and her "fellow." We have missed that grandly soulful stuff that made life worth living in the papers and magazines that printed the Beatrice Fairfax and Ella Wheeler Wilcox contributions.

We joyfully welcome them to the screen. We know this is going to be good.



A Modern Influence

PERHAPS there is no modern influence that has so left its mark on the travails of war as the motion pictures.

Last month FILM FUN printed a letter from a Canadian officer at the front, in which he mentioned the value of the motion picture theaters for the soldiers. In spite of the fact that shells were whizzing all about the theater, the men remained until the last foot of film had been shown.



"We have shells every day," they said, "but we cannot always have the chance to see Fatty."

They have their favorites among the screen folk. They watch for them eagerly. When they are in active service and cannot get in touch with the traveling picture theaters that are provided, they pore over the motion picture magazines and recall the delights of former pictures they have seen. On another page FILM FUN presents another such letter.

"We have seen them in the pictures many times," say the writers, "and we still wish to keep in touch with the outer and joyous part of this old world."

Possibly a more pathetic thought has not been voiced since the beginning of the war. Even in the midst of such grim tragedy as the world has never known, they appreciate the value of a bit of comedy. They need it. They hunger for comedy.

Long after the tragedians are forgotten, be they never so good in their line, the comedians are remembered.



The Danger Stunts

EVEN the circus eliminated the danger stunts some time ago. When they had found someone foolhardy enough to turn a double somersault in an automobile, they sensibly determined that the public could never again be satisfied with a lesser thrill. It was hardly possible to produce a greater one.

The motion picture producers will learn this in time. Danger stunts in motion pictures are not humorous. They are not always thrilling.

The one thing they most surely indicate is a paucity of ideas in the producer's brain.



JUDGE

THE BLACKMAILER.

How Jimmy gets a dime for the picture show.



VITAGRAPH

"SUNSHINE MARY" ANDERSON

Who has just been awarded the vote for being the most popular girl on the General Film Program of the Seattle and Northwest Exhibition. Miss Anderson is only a tiny, little girl at heart and only 18 years in age, and when someone sent her a basket containing three fluffy, cunning little kittens, she put them right in her bonnet and spent a happy hour playing with them. The kittens look happy, too. They are perfectly willing to live with "Sunshine Mary."



BIOGRAPH

Wilfrid Lucas and Linda A. Griffith

But salaries were certainly going up, and actors coming to stay, and slowly but surely forgetting all about dazzling footlights and the applause of audiences.

Very soon after Frank Powell was initiated into Biograph, entered James Kirkwood, who just recently has severed connections with the Famous Players, where for some years past he has been directing Mary Pickford and Hazel Dawn. As I recall it, David W. Griffith found James Kirkwood at the Players Club and persuaded him to come down to the Biograph and see how moving pictures might appeal to him. So he sauntered into the studio one day, watched a picture being taken, saw other pictures "run" in the little projecting room upstairs, and decided that the appeal was sufficient to warrant a "try." The "try" satisfied, and Mr. Kirkwood's connection with pictures began that day and has ever since continued. Mr. Kirkwood, in turn, introduced to moving picture life Henry Walthall, always in the old days affectionately known as "Wally." He, like the late Arthur Johnson, was one of those rather rare personalities who was universally loved both on and off the screen. And speaking of Jim Kirkwood, "Wally" Walthall and Arthur Johnson takes me back to the little farming village of Cuddebackville, in the Catskill Mountains, where so many of the famous, old-time "A.B.'s" were produced, and to Caudebec Inn, where we stopped, usually filling every vacant room and scurrying among the neighboring farmhouses for extra lodgings before all the members of the company were comfortably domiciled. We used to have great old times up at that little inn, and looking backward, I can always see "Wally" Walthall entertaining us in the spotless, little, rag-carpeted hotel parlor by singing old Southern ditties as only a true Southern gentleman from Alabama can. And now while I am back in the little old parlor, I can go no further without mentioning the one-time famous duets sung by Arthur Johnson and Mack Sennett. They were some song team, with Arthur always at the piano, and while he could play 'most any old ragtime music, the song we liked to hear him play

and sing most was—I must quote a few lines—they run something like this:

"We traced her little footprints in the snow—
God bless her soul!
We traced her little footprints in the snow.
For it was in the wintertime
When the little girl I called mine
Was captured, when the snow was on the ground!"

Anyone who happens to know the air to which these classic lines are to be sung, and can imagine a personality like Arthur Johnson's delivering them, will agree with me that he could have been a headliner in vaudeville quite as easily as he became a moving picture star. Mack Sennett's favorite solo, and one that was always sung "by request," was the tale about the "Farmer and his horse, Napoleon," and Sennett always sang it in true rube character, enjoying the singing of it himself quite as much as we enjoyed hearing it. Just once did this famous old-time song team have a misunderstanding, and Sennett refused to sing any more duets. Arthur Johnson, always so good-natured, tried hard to make peace with Sennett. He would play away on the piano, imploring Sennett to join him, but it was no use. Sennett remained obdurate; not a line of song would he warble. Finally the silence got on Arthur's nerves, and he burst forth to the assemblage, saying, "I wouldn't mind if he'd fuss with me, but this 'silence' thing gets on my nerves." Shortly afterward Sennett began to soften a bit, and solos and duets were again in order.

Everybody in the village of Cuddebackville was a "Cuddeback," corruption of the French Caudebec, and only preserved in its purity in the name of the inn. I speak of this merely to tell a tale about the little old cemetery, which was directly in back of the hotel and bore the name "Cuddeback" on every tombstone there. We wanted to take a scene in the cemetery one day, and not wishing to incur the displeasure of either the dead or the live Cuddebacks, we said nothing about it. We put up a second

camera (there was no film in it, but that didn't matter) over by the canal bank and took scenes of a fake picture. The villagers soon gathered about, and so the real scene, which was being enacted at the same time in the cemetery, proceeded unmolested. The cemetery now brings me to Tony O'Sullivan (accent on the O), for he loved to recount ghost stories to us of a night, and after we had listened to numerous hair-raisers and were about to retire, but rather afraid to, for fear of what nightmares might come, he would insist upon our going out into the night and wandering through the cemetery, where our already sufficiently impressed minds were in good form to see 'most any sort of a spook. You see, by this time we were quite ready to agree with Tony O' that he had told us a "really, truly ghost story," and so he was happy. It was innocent enough fun, but we could afford to be simple humans once in a while, and not talk about our newly acquired bungalows, Chippendale dining-room furniture or the present-day picture star's inevitable motor car. And then, true, too, we didn't have them.

Talent was versatile, too, in the good old days! What a wonderful dinner Wally Walthall and I cooked at the minister's farmhouse! I say it in all humility, but it was such a good dinner! We were working in a picture called "Comata, the Sioux," and being quite

some distance from the inn, and also seeing some tempting spring chickens running about the place where we were working, we asked the minister's wife if she wouldn't sell us a dozen or so, which she did. Then we asked if we couldn't borrow her kitchen, and she graciously turned it over to us, along with a pound or so of freshly ground coffee, glasses of homemade jellies, newly made biscuits ready for the oven and a generous supply of real cream. Well, Wally Walthall fried that chicken (we had a country lad kill and clean them for us) and made a wonderful cream gravy. I made the coffee and baked the biscuits, and the fortunate dozen or so that happened to be working that a. m. surely sat down to a most tempting noonday meal, for Mr. Walthall's fried chicken could not be equaled even at the Ritz-Carlton, New York. According to the present-day movie star's ambitious press agent (unknown quantities in the days I am telling of), that luncheon would now appear mysteri-

ously from somewhere on a mahogany or French enameled tea wagon, with monogrammed linen and the other appurtenances, with a properly garbed butler in attendance.

Many fine pictures were produced up at Cuddebackville—pictures that did much to establish such actors and directors as Henry Walthall, James Kirkwood, Frank Powell, Mack Sennett; but Mary Pickford remains about the only one of the women, Marion Leonard and Florence Lawrence having since stepped out of the running. Those who remember Mary Pickford in "The Mountaineer's Honor" and "Willful Peggy," both taken at Cuddebackville, know how much pictures such as these did to establish her in the affections of the public. In a way, Mary had an easy road to fame, for she was practically alone in the field. No Marguerite Clarks, Marie Doros or coming Bessie Loves were on hand then to run the race with her, and she was known from Australia to Germany before her present-day competitors had even been seen on the screen of a moving picture theater anywhere.

I believe I mentioned—or, if I didn't, I should have done so, so do it now—a picture called "Fools of Fate." It was a classic of its time a one-reeler, with Marion Leonard, James Kirkwood and Frank Powell. To-day we would do it in five reels, and I'm inclined to think it is more worthy of five reels than some we now see stretched out to that length.



BIOGRAPH

"LINES OF WHITE ON A SULLEN SEA"

James Kirkwood, George Nichols and Linda A. Griffith

There is a funny incident connected with "Fools of Fate" also, something about a plate—I think I have it—but first a word about the story. A woman living a lonely life in the country begins to be bored. Her husband, out on a shooting expedition, falls from his canoe into the river and is rescued by a man—a passer-by. Afterward the rescuer, all unknowing, meets the bored wife of the man whose life he had saved, and being a happy, much alive Frenchman, sees no harm in an innocent flirtation with the sun-bonneted lass. But, of course, the time was wrong, and conditions, and so they fall in love and are about to elope, when husband appears on the scene, and rescuer and rescued meet for the second time. Some situation! Lover leaves, and later husband tries to commit suicide; so while wife is out, he ties a string to the trigger of his gun, attaches string to latch on door, so that when it is opened and the gun pointed to him, he will be shot. To protect himself

from any possible hurt from the shot, Mr. Kirkwood secured a nice tin plate and put it under his coat or vest. The wife eventually opens the door, husband is killed, of course, while Frenchman, quite recovered from his flirtation and all unconscious of the tragedy he had innocently started, goes gayly singing down the roadway. The shooting

scenes took place in the studio, and some hours later it was lunch-time. Jim Kirkwood had kept very quiet about his plate, but later, when we all sat or stood at luncheon, sandwiches and pie in hand, the dishes having failed to arrive, along comes Mr. Kirkwood, waving aloft his brightly shining new tin plate, on which he placed his sandwiches and pie with a manner so superior one might think his luncheon was being served on Crown china or Sheffield silver.

To induce actors from the stage to work in pictures even when they were lured by a bait of twenty dollars a day, which soon came to pass, was a mighty discouraging affair in the very early days. Frank Craven, since famous as the author of "Too Many Cooks," and now the bright and shining light in "Seven Chances," used to come down and watch pictures being taken once in a while. He invited Mr. Griffith up to the Lambs' Club to see if he couldn't induce some "Lamb" to act in movies. Jack Standing was one who offered to come down and try it for twenty per day, but somehow nobody seemed particularly anxious. To impress upon the minds of the uninitiated that moving pictures were a new art was hard sledding, and the ones that consented to come down and look it over came with minds inclined to be skeptical. But hard as it was at first to get men, it was much harder to get women. They would not leave that drammer—how they loved it!—to work in a dingy studio, with no footlights, no admiring audience to applaud them and no "pretty make-ups." Mr. Griffith would go the rounds of the dramatic agencies to get new types, and sometimes I accompanied him on these visits and would wait in the taxi while he would interview any possible recruits. After visiting each agency his usual remark would be, "I can get men, but I cannot get women. They simply won't come." He was referring, of course, to women who had accomplished things on the dramatic stage. as, of course, these agencies wouldn't consider handling a moving picture actor. To-day we have a half dozen agencies placing moving picture people alone, and a visit to any of them 'most any afternoon will show you how



"A DROP OF WATER."

One of the first pretentious two-reelers produced by Mr. Griffith in California.

times have changed and how anyone ambitious for screen honors these days must be content to make many calls, spend many nickels and dimes on 'phone calls asking for appointments, and use up stamps and stationery writing for appointments.

Marion Sunshine, of the famous vaudeville team of Sunshine and Tempest, late of the Winter

Garden, New York, worked in some old-time Biographs. How she happened to do so is perhaps interesting enough to tell, so I'll tell it.

Austin Webb, who opens soon in "The Guilty Man," one of A. H. Woods's new productions, was one day, some seven years ago, walking with Mr. Griffith in one of the "Forties." A little black-haired girl passed by with an elderly woman, evidently her mother. Mr. Griffith said to Austin Webb, "Now, that's the kind of a girl I'm looking for." Mr. Webb said, "Well, why not speak to her. No doubt she is an actress." Mr. Griffith felt he couldn't do that, so Mr. Webb volunteered to do so for him. He promptly approached the girl and her mother and asked her if she would like to work in a moving picture, to which she promptly answered, "Oh, I'd just love to! I love pictures!" So that is how Marion Sunshine came down and worked at the Biograph in a number of pictures, until she rejoined her sister "Tempest" in vaudeville the next season. It was quite a surprise to the studio when we discovered that we had unknowingly acquired such a famous personality.

While it was difficult to convince the disinterested that from this baby art and industry great things were inevitably to come, it was even harder to keep an unswerving faith ourselves sometimes. Longings came over us at times to return to former ambitions. A little story to close with will illustrate the doubts that were bound to come. Mr. Griffith had always been known on the dramatic stage as "Lawrence Griffith," but on the plays and stories that he wrote he always used his own good name of "David W." The two names would get mixed up at times, and I tried to persuade him to use the David W. in his picture work. But, no! he turned a deaf ear to all persuasion and would inevitably reply, "Well, when I am a great playwright, I don't want it known that I ever worked in moving pictures, so I'll not be 'David W. G.' in pictures." All of which goes to show how foolish it is to say "what you will" and "what you won't."

(To be continued.)



© MOODY

Ethelmary Oakland has appeared in seventeen film accidents, but you'd never think it from this picture.

Little Ethelmary Oakland to Play Big Part in "The World and the Woman."

ETHELMARY OAKLAND, the seven-year-old actress who for the past two years has been featured in a number of Thanhouser films, having just recently completed an important part in "The Shine Girl," started five weeks rehearsing for "The World and the Woman," in which picture she will play the daughter of Jeanne Eagles.

Ethelmary, in her short but meteoric career, has been the victim of seventeen different accidents on the screen; hence her title of "Thanhouser's Little Dare-devil." In "The Only Way" she was a lost child who met with every variety of mishap conceivable by the fertile brain of the scenario writer; in "The Shine Girl" she falls off a high cliff into the ocean below, and is just sinking for the third time when Gladys Hulette has an opportunity to come to the rescue; and now in "The World and the Woman" this fearless youngster must slip from the banisters down a whole flight of stairs, supposedly seriously injuring her spine, so that Jeanne Eagles may bring her back to health by the "Faith Cure"; but Ethelmary has as many lives as

the traditional cat. Even before she went into pictures, this remarkable child actress played the lead in "The Littlest Rebel," on the "legitimate" stage, where she appeared with Frank Wilcox and Minnie Gombel, who recently became the bride of Harry Rumsey.

Last winter, in between posing for pictures, Ethelmary joined the Opera Company, playing the child in "Madam Butterfly," with the little Japanese prima donna, Tamalki Miuri. Every night, during this opera ballet engagement, when it came time for Pavlowa to dance, Ethelmary would watch the wings, and rarely a performance went by when the Russian ballerina did not throw the child at least one of her many bouquets. It was at the suggestion of Pavlowa that this versatile child, who swims, rides horseback, sings and portrays every emotion on the screen, took up toe dancing. She is now studying four times a week with Professor Constantine and will dance before the screen in a picture now being especially written for her, to be produced at the completion of "The World and the Woman."



MUTUAL

Florence Turner, posing in "A Welsh Singer," was an object of interest to an old Welsh sheep herder, who had never heard of motion pictures.

Never Saw a Motion Picture

"WHAT'S the most interesting funny story you know?" asked the Two-minute Man of Florence Turner, who is the star in "A Welsh Singer."

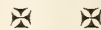
Miss Turner paused just one moment—she knew the Two-minute Man was always in a hurry.

"It was an old man in the Welsh hills," she said promptly. "We went up there to get some sheep scenes for our play and ran across an old chap who had not left his sheep or his mountains but once in his life. He told us about that with a great deal of pride. It seems he went fifteen miles once to the funeral of a cousin, and it was the event of his life. He gave us the entire story, down to the refreshments they served and how well he looked in his black clothes.

"But he could not understand what we wanted with pictures of his sheep. He had never even heard of a motion picture in all his life. And he is eighty years old. It took us fully a day to explain it all to him and get his consent to take the pictures. He stood right there as long

as there was a scene being filmed, and I'll venture to say that the excitement of having attended that funeral has been entirely replaced in his mind by the adventures of the camera.

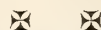
"I tried to make him understand just what the picture would be like, but he shook his head and could not credit it. However, the last message he yelled after us was that he was going to the nearest town, as soon as he could make arrangements to leave his flock of sheep, and see one of these motion pictures we had told him about."



Just Like Him

Mrs. Kriss had just finished reciting "Little Johnny Green" to her young hopeful. "Now, tell me why he put the pussy in the well."

"I suppose he saw it done at the pictures," was the answer.



Miss Paul—That movie actress never mentions her age.
Miss Pry—No; but time is bound to tell.



THANHOUSER

MARIE SHOTWELL

Miss Shotwell Discovers the Original Tightwad

MARIE SHOTWELL is convinced that she has discovered the original "agin the government" man, in the person of an ancient resident of Westchester County.

The discovery was made the other day, while Miss Shotwell, who is a new Thanouser star, was motoring through the Westchester district in the direction of New Rochelle, where she had an important appointment at the Thanouser studios and barely time to make it if all went well. However, all did not go well, for as the machine came rolling down a small hill, it began to show symptoms of trouble, and presently stopped with a suddenness that jolted its occupants several feet from their seats.

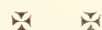
"I saw at once, by the manner in which the chauffeur started in to do repairs, that we were apt to be delayed indefinitely," said Miss Shotwell, in relating the incident; "but, fortunately, we were running parallel to a car track, and this gave me hope. We had stopped in front of a little white cottage, tucked in among the trees, and picturesque, even to the white-bearded farmer that leaned against the gate, smoking a pipe.

"The old man had been watching us, and when he saw that he had attracted our attention, came out and asked if he could do anything to assist us. I told him we might want to tie the machine to his fence over night and asked if he could tell us where we could make connections with the interurban car.

"'About three miles east of here,' he answered.

"'But,' I said, becoming alarmed, 'don't the cars stop any nearer than that?'

"'They do—right here,' he snapped, pointing a crooked finger at a post almost in front of his house; 'but it will cost you another nickel, and you don't want them railway magnates to get rich off of *you*, do you?'



The Gardening Fever

Writer—I've just got an idea for a scenario from seeing "The Man with the Hoe."

Wife—What are you going to call it?

Writer—"A Woman with a Rake."



FOX

June Caprice, in "Little Miss Happiness," in which she co-stars with Harry Hilliard, sees a mouse. And she is the only one who is brave enough to stay on the floor. But, then, the table and chairs seem to be pretty well occupied.

Stars

By LOIS ZELLNER

THEY call 'em stars—

I wonder why!

I asked an actor passing by.

His eyes looked bravely into mine.

Said he,

"BECAUSE WE SHINE!"

I turned away, dissatisfied.

Directors ought to know.

I asked one.

"All right," he said;

"BECAUSE THEY ARE ALWAYS OUT AT NIGHT!"

His answer sounded wrong somehow.

A new thought chased along.

Press agents always get things right.

"Come across," I said to one.

"No bum jokes."

"Aha!" he cried;

"BECAUSE THEY LOOK DOWN ON COMMON FOLKS!"

As a last resort, I

Sought one who might know.

It was a producer.

"You foot the bills," I said;

"You ought to know why."

He groaned as he sunk farther back in his chair,

And told the office boy he was in an

IMPORTANT CONFERENCE.

"Gosh darn it!" he said. "It's

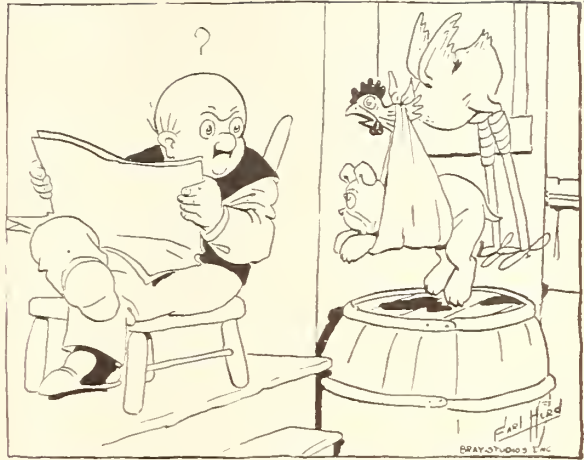
BECAUSE THEY COME SO HIGH!"

Adventures of Bobby Bumps and His Dog



PARAMOUNT-BRAY

Bobby plans a surprise for his father. He deftly rigs a rooster up as a stork—



PARAMOUNT-BRAY

—and drops the cargo through the roof. Father does not seem to appreciate the surprise.

Speaking from Experience

The scene showed a couple returning from their honeymoon.

"Pop, when does the honeymoon usually end?" asked a boy of a henpecked-looking man.

"Just as soon as the couple begin to act natural."

✕ ✕

She Knew Her Part

Friend—How did Miss Film act when you kissed her?

Actor—She took her part so well that I asked for an encore.

✕ ✕

Kriss—Is the leading man good at bowling?

Kross—Yes; he just made a "ten strike" with me.

Hazy Prospects

Director—You are supposed to have a dream of a hat.

Actress—That is easy. This position won't warrant anything more substantial.

✕ ✕

Working the Worker

Bonn—Did the actor lend his influence to secure you a position?

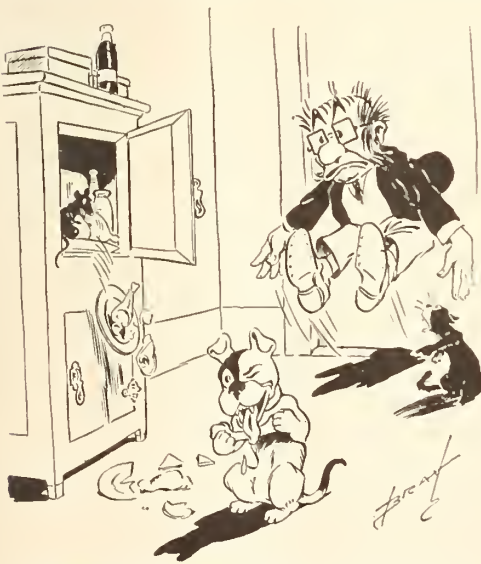
Tonn—Yes; then he borrowed my first week's salary.

✕ ✕

What's in a Name?

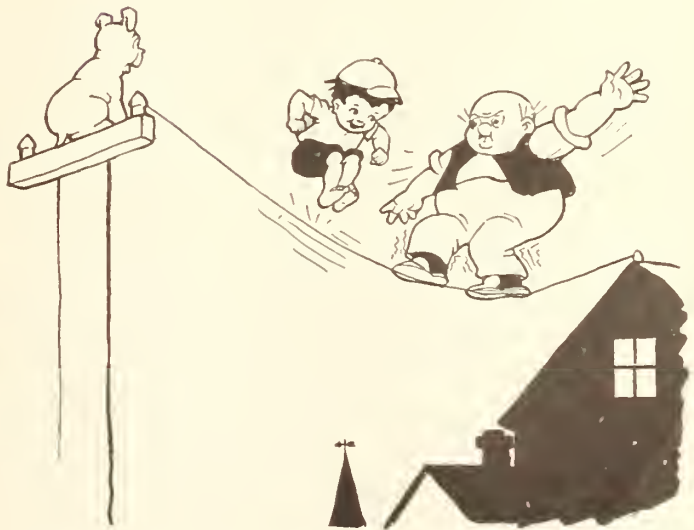
Humm—Did the motion picture artist make a name for himself?

Drum—Yes; he printed one to put in his letterbox.



PARAMOUNT-BRAY

Bobby considers a nice, cool refrigerator an ideal place for a mouse—but uncle objects.



PARAMOUNT-BRAY

Elderly people make a dreadful mistake when they essay a rope walk, especially if they are fat.



FAMOUS PLAYERS

No wonder Marguerite Clark is such a winsome little fairy. This is about as much of a meal as she ever eats. A cup of tea and a thin bread and butter sandwich is a heavy meal for her, and half the time when she is working she touches no food at all until the day is over. Miss Clark says everybody eats too much. She would take all her meals al fresco, if she could.

A Reg'lar Feller

William Farnum has a friend who also wears the Christian name of William. This second William has a little heir of three, named Frederick. When Frederick's third birthday arrived, it was decided that the youth discard petticoats for a grown-up costume of knickerbockers. His mother, in honor of the memorable occasion, served a great cake and led the infant to the seat of grace in the dining-room.

"Ah," she exclaimed, "now you are a little man!"

Frederick drew himself up proudly and asked his mother, in a stage whisper,

"Can I call pa Bill now?"

✕ ✕

Ripp—What did you think of the comedy?

Rapp—It lacked "flashes" of wit.



Worn Out

An East Side drama was being screened. A woman was busy putting a patch in a pair of trousers; a man was laying off on a sofa.

"Mamma," said a little girl, "do those pants belong to the man?"

"Yes," she answered. "I suppose he wears those while he is sitting down, waiting for something to turn up."

✕ ✕

Two Irishmen were watching a picture showing a number of sailors leaving their ship for shore leave.

"Do yez notice phot a roll thim lads walk wid?" said one.

"Yes," was the reply; "and I bet they hov a roll in their pockets that they will exchange for a stagger."



AMERICAN BEAUTY

These children, in "Spider Barton's Soft Spot," throw their whole soul into their acting. Frequently they do better than the grown-ups.

"You've got to give them all kinds of laughs to keep them coming," said a director, whose great success has been largely due to his clever introduction of children into pictures. "But in my opinion, the laugh that's half weep is the most effective. There's no better way to get it than by kiddies. The children never fail."

The pictures that make the very biggest hit are the pictures that appeal to people's hearts. Everyone understands the appeal of childhood. So every well-equipped motion picture studio has its coterie of child players. There are two companies made up entirely of juveniles. One, at Universal City, is directed by Miss Lule Warrenton. The other is the Cosmophoto Film Company, the members of which appear mostly in juvenile burlesques. The children of the pictures have just as definite ambitions, just as decided likes and dislikes, just as pronounced aptitudes for certain lines of work as their elders in the studios.

"When I grow up, I want to be a great emotional actress," said blue-

eyed, sunny-haired Zoe Du Rae, a child from the juvenile company at Universal City, the other day. "I think I should be like Sarah Bernhardt. Mother says that she is a very great actress."

In a recent picture Zoe was instructed to walk to a closet door and open it. As she did so, she was to discover the body of a man on the floor and run away as fast as she could. The future Bernhardt, however, had her own ideas of how things should be done. She opened the door as per instructions, but when her eyes fell on the form of the prostrate man, she shrieked, put her hands over her eyes and fell in a faint, as she had seen the older actresses do.

Lois Alexander, a charming, brown-eyed child at the same studio, delights in nothing more than playing boys' parts. Her introduction to the boy character was romantic. One day the director discovered suddenly that he wanted to put a boy in his picture—a ragged boy, with a bundle of newspapers under his arm.



LASKY

Peggy George and Billy Jacobs try a rehearsal without a director.

There was no boy to be had right then, but a certain sturdy, bright-eyed little girl spoke up and begged to be allowed to play the part. The director gave his consent if she would hurry, and in exactly ten minutes Lois Alexander walked out of the dressing-room, the most adorable slip of a newsboy that ever "hustled papers" on the streets.

Virginia Myers, the daughter of the New York artists, Jerome and Ethel Myers, the beautiful girl of nine whose technique as a dancer has baffled the critics, has her career marked out for her.

She appears regularly at given intervals at subscription performances before New York's most critical audiences. Her appearance in pictures was in a special reel of dances for the Edison Company. For this, the graceful child received the royal salary of \$300 for seven minutes. In the near future she is to be featured in a series of special pictures.

There are two ambitious little screen actresses who have their hearts set on rivaling Pavlova. Virginia Gitchell, who appears in the prologue of Thomas Ince's latest spectacle, "Civilization," is a member of the ballet school of the Metropolitan Opera. Lena Baskette is a

dark-haired little dancer with the Universal Company. She danced at the request of the great Pavlova at a private exhibition, and is to be featured in a number of dancing pictures, directed by Lois Weber.

Ethelmary Oakland, who appears with Frederick Warde in "Silas Marner," wants to be an ingenue, just like Mary Pickford and Marguerite Clark and Mary Miles Minter. She has had a remarkable career, this blue-eyed, light-haired little maid. She has appeared both on the stage and in pictures. She was with Madge Lessing in "Fads and Fancies" several seasons ago, and played the role of the Japanese baby in "Madame Butterfly" with the Boston Opera Company in New York last winter. She played one of the leading roles in "School Bells," a picture made up largely of children.

There are comparatively few children in motion pictures. Not many more than one hundred appear regularly in pictures at all the studios together. Aside from these, there are children who play occasionally in small "extra" parts or in scenes requiring large numbers of juveniles. The education of these children is rigidly looked after. Many of them have private tutors, but the majority of motion picture children in New York attend the school for



UNIVERSAL

Lena Baskette is the dark-haired girl who is instructing Zoe Du Rae and Dorothy Clark in the mazes of a new dance step.

stage children at the Rehearsal Club, an organization of professional women. Here they pursue the same studies as the children in the public schools. They are given leave of absence for work only by permission of the Gerry Society. At Universal City there is a school for the children, which is conducted all the year round.

The professional children are eager for education. From their constant association with adults, probably, as well as

from their more comprehensive view of life than the average child which comes from their peculiar experiences, they seem to be endowed with unusual seriousness and ambition.

They take their acting seriously. But when they are away from the camera, back of the footlights, away from their studies, they are only children, indeed. They all have their favorite playthings and their favorite pastimes.

Clara Horton, a child whose success in amateur theatricals in Brooklyn, N. Y., led to a career as a juvenile professional, has a collection of wonderful dolls which have been sent her by admirers from every country. Virginia Myers has a batch of wonderful Angora kittens, and when she is not reading in a corner of the studio where her father works at his paintings and etchings, or drawing sketches of her own, she is playing with them. Bobby Connelly, the precocious child of the Vitagraph studios, has a magnificent dog, which accompanies his small master to the studio every morning.

Katherine and Jane Lee, four and six years old, the two most famous motion picture children, perhaps, receive together a salary closely approximating \$200 a week. They spent a good share of the winter in Bermuda, with Annette Kellermann, working in her picture, "A Daughter of the Gods," and are under long-time contracts with the Fox Company, as are Kittens Reichert and Miriam Battista.

The children who are "played up" in film drama receive, on an average, from \$30 to \$60 a week. Those under contract, but playing smaller parts, are paid from \$15 to \$35 a week, while the "extras," hired from day to day, receive from \$3 to \$10 a day. Most of the children have definite ideas about the value of money, which are being inculcated into their minds, probably, by sensible parents and guardians, who feel that the game is an uncertain one, and it is best to gather the golden plums while the gathering is good. Most of the children are saving the contents



INCE
Virginia Getchell, who has a good part in "Civilization," selects her own pose.

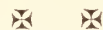
of their weekly pay envelopes for particular purposes.

Billy Jacobs, a curly-headed youngster of the Lasky cohorts, has purchased a motor car, and with his own earnings supports a chauffeur, while chubby little Peggy George, his playmate and co-player, is buying a bungalow covered with roses and with little bird houses built in the vines, so that "the birdies" will come to live with her. Ethelmary Oakland, so her

mother says, has a perfect mania for helping the war orphans, and aside from appearing at countless "benefits" for the European war victims, she has donated a good share of her salary every week to "the cause."

There is Thelma Salter, a light, curly-headed child, who plays with many of the western companies; there is Dodo Newton, the pretty little girl who made a decided hit in a black velvet Lord Fauntleroy and a gun and a drum in "Soul Mates," with William Clifford; there is Francis Carpenter, who appeared in "Old Heidelberg;" and Betty Marsh, the niece of Mae Marsh; and George Stone, of the Triangle studio; and then there are Madeline Barrett, Ella Hall, Harry Depp, Georgia French and Antrim Short, of the juvenile company at Universal City. On their young shoulders falls much of the responsibility of success of the movies.

The motion picture director was right. The magic touch of childhood is "what gets them" every time—the magic touch of childhood, which raises the laugh that is half weep and makes the members of the audience feel akin.



Elegy Written in a Country Garage

By J. P. ROBINSON

THE CURFEW tolls the knell of parting day,
The common herd wind slowly o'er the lea,
The workman homeward wends his weary way,
And leaves the world to darkness and to me.

Into the Little Car behind the barn,
I pour some gasoline with all my might,
Then light the lamps and crank the dev'lish thing,
And disappear into the murky night.

Let yokels snore along the country pike,
Uncanny early to the arms of Morpheus go.
My Little Car and I are on the hike
For town—and then the nearest picture show.

On the Side Lines with the Director

THE DIRECTORS are blamed for a lot of things, these days. You can ooze in to any bunch of screen people sitting around a table talking it over after the rehearsal, and according to them, the director is directly responsible for every flaw in the picture. According to them, he takes all the fat parts away from everybody, and he has absolutely no conception as to the continuity of the picture, and he chops up a play until even its own author wouldn't know it.

The popular conception of the screen director is about as varied as the appearance of the popular band director. One likes to think of him as gyrating madly about a studio, bawling through a megaphone and ordering timid little screen girls about like an overseer in a cotton patch.

Once in a while you run across a director who does none of these things. Sidney Olcott, Famous Players' director, has a



Mr. Olcott, in his famous impersonation of the Irish fisherman.



Sidney Olcott uses up all his vacations in revising scripts, ready for direction.

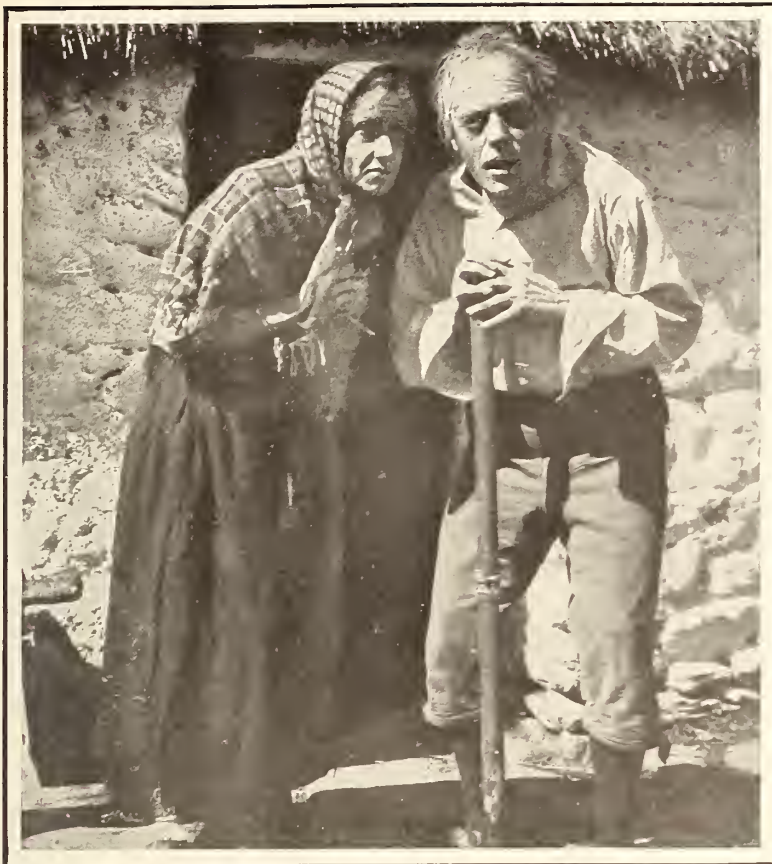
reputation for doing some pretty good directing; but he does not bawl, he does not dash about, he seldom uses a megaphone, and he keeps on perfectly good terms with everybody with whom he works.

Even in the days when courtesy was an unknown quantity in a screen studio, and the qualifications of the director would seem to consist of an abstracted frown and a portentous bellow, accompanied by a rude manner, Mr. Olcott believed in courtesy. He was a firm advocate of the principle that much better results can be attained by poise and serenity in a rehearsal than in the process of frightening half the cast into tears and angering the remainder to the point of murder.

Nothing like that in one of Mr. Olcott's plays.

First he studies out every detail of the play given him for direction. He goes over it with a searchlight, selecting the most telling points for emphasis. Night after night, when rehearsal is over, Mr. Olcott is bending over his study table, sorting, arranging and otherwise assembling the scenes for the next day. There was once when Miss Pickford sauntered into the studio, when rehearsals for "Madame Butterfly" were on, wearing a kimono that looked all right to everybody else. But not to Director Olcott. He had spent many weeks in Japan, and he knew just what belonged to whom. That kimono was wrong, and he spent some time in low-voiced and earnest conversation with Miss Pickford before the scene went on. When it did, she wore the right type of kimono.

When he was directing Donald Brian in "The Smugglers," somebody brought him a cheap string of pearls from the Famous Players "morgue," where all the properties are kept.



Sidney Olcott, as the old Irish weaver.

Mr. Olcott looked at them gravely.

"The camera is pitiless, you know," he said. "It shows up quality. We must have better pearls."

In one of the scenes Mr. Brian was to pose for a close-up, showing only the pearls in his hands. The lights were strong, and Mr. Brian, unaware of their effect on his eyes, stepped forward for the camera. A bit of confidential advice from the director followed, and the camera was stopped until a pair of brown glasses were found for the actor.

"That light is pretty strong on the eyes, Mr. Brian," suggested Mr. Olcott quietly.

Everything he does is apt to be quietly done—but generally it does not have to be done over.

Mr. Olcott loves a bit of comedy himself, now and then.

On a recent trip into the wilds of Canada, he registered at a modern hotel in a medium-sized town. After his name he wrote "M.P."

The hotel management tendered him the best in the house. Nothing was too good for him. Within a few hours reporters arrived. Reporters are nothing in Mr. Olcott's young life. He knows plenty of them, and they all like him, so it was nothing unusual for them to ask for information. But when his work of directing scenes in the logging district was over, he took the time to explain gravely that the "M.P." following his name did not mean "Member of Parliament" at all. It meant "Motion Pictures."

His off time is spent in hunting locations. Having spent much time abroad, he is quick to note a foreign-looking locality and store it away in his memory for future use. He knows exactly where to put his hands

on an estate that has English gardens or Japanese lakes or Florentine walks, when needs must. And it would be a stern heart, indeed, that could withstand the coaxing smile that Sid Olcott can flash when he is asking for the loan of a house or a garden or a logging camp for his motion pictures.

Even a Japanese mother capitulated to him once when he wanted to "borry the loan, pl'aze, ma'am," of a wee Japanese baby for one of his scenes. Japanese mothers are not keen about loaning their babies, and the difficulty rather grew; but Mr. Olcott hunted up a Japanese colony in which lived some young Japanese he had once befriended on a trip to Japan in cherry-blossom time, and his warm smile soon won a promise that the "sure 'nuff" Jap baby would be right on hand the next morning when needed.

Mr. Olcott is the originator of the modern school of directing, if there can be anything modern in a business that changes once a week, like a farmer boy's socks. Bluff, bluster and noise have no place in his directing.



It's Sidney Olcott, all right, playing a grasping Irish landlord.



LASKY

Victor Moore, in "The Clown," a picture that mingles laughter and pathos so closely as to make it an exquisite bit of harmony, is horrified when he finds one of the circus children sampling his grease paints.



LASKY

All the circus children love the clown, and his dressing-room friend insists on going into the ring with the famous clown and his goose. Only fierce threats and a motherly persuasion induce him to remain behind.

The Making of a Comedy

"I ONLY wanted to know," began the visitor, "why the rejection slip of the Keystone Comedy Company is so well known to the scenario writers."

Hampton Del Ruth, managing editor and assistant manager of productions of the Keystone, whirled around on the starch box on which he was reposing for a few brief moments.

"You got many of them?" he remarked curiously.

"Not a one," promptly returned the visitor. "Never wrote a scenario in my life, and that isn't all——"

"Yes," said Del Ruth, wearily, "they say there are a few of them left; but I really didn't believe it. However——"

"Nevertheless," said the visitor, with dignity, "they tell me that you chaps write your own scenarios. How do you do it?"

"It's a long story," said Del Ruth. "You see, I have a lot of ideas milling around in the back of my head. It may be an incident I have noted—it may be a plot that has come to me. I call in two of my staff for a conference and give them my ideas on just about what we want. We talk it over, and then each man is turned loose to plan out the scenario in his own way."

"Two?" said the visitor. "Why two?"

Mr. Del Ruth grinned patiently. He is accustomed to foolish questions. But he explained.

This is the way they do it. A couple of days after giving them the assignment, the writers come back with the finished product. Each one reads a synopsis. Del Ruth listens without comment. Then he calls in a

shorthand writer and skillfully combines the two scenarios. And then comes the casting.

The director, his assistant and the cast go over the story. They begin rehearsals, and every night the camera men turn in the photographed stuff of the day. This is thrown on the screen in the projection room early next morning, and the director goes carefully over it, noting changes and eliminations. When the picture is finished, it needs cutting. It is shown in full, and the cuts made carefully by the director, and the titles called as the picture is reeled out.

"A lot of this work must be done by the director while the rest of the company are blissfully resting or dining after the day's work," explained Mr. Del Ruth. "A director's life isn't the butterfly existence it is cracked up to be. Now I trust you see the reason why we do not buy outside scripts, and why it is that we are all joint authors of the script."

"I see," murmured the visitor, backing out of the way of a determined-looking stage carpenter, who seemed bent on building a drawing-room set on the exact spot occupied by the visitor. Even the starch-box divan of the director was lost in the melee.



My Fate

By JAMES G. GABLE

When I go to a picture show
And find the room is hot,
I sit down in a vacant seat,
And then, as like as not,
When I start in to view the screen,
A fat dame comes in glee.
She glances all around the room—
And then sits down by me.



© UNDERWOOD & UNDERWOOD
MOROSCO-PARAMOUNT

Lenore Ulrich is a mystic, and she prefers a silhouette to any other form of photograph.



VITAGRAPH

Secretary McAdoo writes a pass, giving Lillian Walker permission to visit the United States Treasury to get scenes for her play, "The Adventures of Bill," written by Hon. Irv. Cobb.



VITAGRAPH

The superintendent of the Bureau of Printing and Engraving hands Miss Walker a pass for his department.



VITAGRAPH

The United States Treasurer and his assistant hand Miss Walker the trifling amount of \$40,000,000. Gee, fellers!

Where Money Is Made

LILLIAN WALKER had a good time when she went to Washington to film some scenes for her play, "The Adventures of Bill." Miss Walker had permission from the government to roam through the United States Treasury Department. Picking up a bundle of \$40,000,000 was a mere bagatelle for this intrepid screen actress. She probably has handled more money than any other girl in the world, in her brief trips through the Treasury; but it has not gone to her head—not the least little bit. It takes more than money to scare Lillian Walker.

Douglas Fairbanks Gets His Mail!



TRIANGLE

Wow! More mail?



"DON'T it beat all?" laughed Douglas Fairbanks, wading through a pile of mail. "I thought my responsibility was ended with bringing up my own small boy; but from the looks of these letters, seems to me I've got about a thousand small boys to look after. Here I am, cut out for a Peck's Bad Boy, and I

must be a shining example to these youngsters, who write that they bring their parents to see me on the screen. Some job, eh?"

Stage stars think they get their share of letters. But the screen stars add to the burdens of the patient postman considerably, with the letters that the fans write them. And the youngsters have picked out Douglas Fairbanks as their especial friend. For good, honest, unrestrained laughter makes comrades of us all.

"Half of my letters are 'repeaters,'" grinned Fairbanks, shuffling the morning's mail. "I answer every one of 'em. Bless me, it would never do to have these kidlets wait and wait for an answer to the letter they wrote me! And they write regularly, so I have a correspondence that is equal to any correspondence school ever started. Want to see what they write me? Bless 'em, these letters come straight from their childish little hearts!"

From Yonkers—age 14:

DEAR MR. FAIRBANKS—My brother and I went down to see you last night, and we *walked* all the way down to the square and back, because the cars are not yet running, and the only jitney in sight looked like a police patrol. The play was excruciatingly funny. Doesn't it seem to you, when you think something awfully nice about a person, that you ought to tell them? Life is so full of knocks, we need something to counteract it. And then you can be pathetic, too. For true pathos, the scene where you find your gas meter has run out takes the prize.

P.S. If your secretary gets this and doesn't let you see it, please let me know, so I won't hold it up against you.

From Sidney, Australia, came a letter that was short but straight to the point:

DEAR MR. FAIRBANKS—We all like you. Father likes you for your action, mother likes you for your smile, I like you for yourself, and my kid brother likes you because you can lick anybody in all the world. We want to be your friends, and friends should always have a picture. Mayn't we? Your friend, anyhow, ———.

From Jersey City—"cross the way"—aged 11:

DEAR MR. FAIRBANKS—Do you ever walk around? 'Cause I do, too, and I want to tell you, don't be surprised if I run up to you some day and say, "Hello!" Then just please say back to me, "H'lo, Rosie!"

P.S. Perhaps if you would send me a photo, I might know you quicker.

From Los Angeles—pink note paper—age 12:

DEAR MR. FAIRBANKS—You are my favorite actress. I saw you in the "Habit of Happiness," and I liked the part where you tried to make that old man laugh. I will be very happy to have you send me a photograph.

From Pensacola, Fla.—aged 7:

DEAR DOUGLAS—I love to see you fight. Didn't you get hurt in that fight in "Reggie Mixes In"? You sure did beat up that other fellow! Won't you send me one of your pictures? With love. ———.

From New Orleans, La.—age 12:

MY DEAR MR. FAIRBANKS—I thank you a hundred times for the letter and your picture. I feel quite grand corresponding with a real movie actor. I am the first person that I know of who has ever received a letter from a movie star. If you would rather be a cow puncher, as you wrote me, why don't you be one? I am going to try and be an actress, though I'd rather be an actor, because people seem to like them better. Are you always laughing like you are on the screen? Do you know, I feel as if I knew you intimately—as if I went to school with you? I just can't believe that movie people are like other people, they look so different. Do you know Miss Clark, and is she cute as she is on the screen? Sincerely, ———.

From New York City—age 13:

MY DEAR MR. FAIRBANKS—Do you remember two weeks ago last Friday, the night you and Miss Pickford were at the Allied Bazaar? A boy came up to you and spoke to you for a while. That is who I am. My, but you certainly are lucky to know Miss Pickford! I met her the night I met you, and I haven't got over it yet. After having met you both that night, I could hardly get to sleep at all. The first thing I did the next morning was to write to my friend, Bill, out West, and tell him. He wrote back and said that he, too, had met you, and that you had given him your photograph. I'm glad you did, because his father just died, and he needs to be cheered up. Bill and I used to go to school together, until his father died, and we used to lie in bed at nights and wish we were in Los Angeles. We also used to imagine we knew all the picture people, and what fine times we had with them! He got his wish, and so did I.



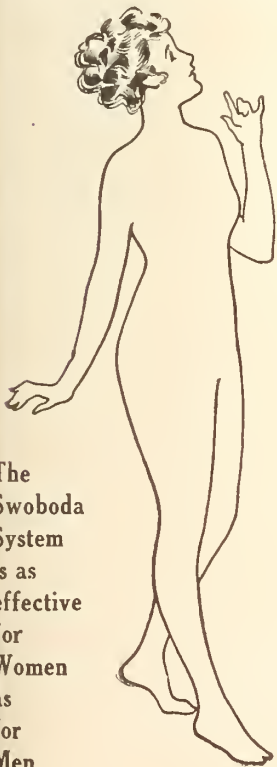
How to be a Giant in Energy, Health and Mind

Unless your body, in every department, including the mind, is capable of withstanding abuse without distress, you have no real health, living, vital and mental power. You have but negative health. You are well by mere accident. Real health and real success come only through the power to live and to succeed. The Swoboda character of health, vitality and energy will enable you to enjoy conditions that now distress you. A unique, new and wonderful discovery that furnishes the body and brain cells with a degree of energy that surpasses imagination.

THERE is a new and wonderful system of reconstructing and re-creating the human organism—a system of mental and physical development that has already revolutionized the lives of men and women all over the country. It has brought them a new kind of health, strength, energy, confidence and success. It has given them such marvelous energy of mind and body that they enjoy a life so full, so intense, so thoroughly worth while, that the old life to which they were accustomed seemed totally inferior in every respect.

This new system, although it has already resulted in the complete recovery of thousands upon thousands of "extreme" cases, is just as valuable to people who *are* satisfied with their health. It gives them an entirely new idea of how truly healthy and happy a human being can be—how overflowing with energy, dash and life. And it is so thoroughly natural and simple that it accomplishes seemingly impossible results entirely without the use of drugs, medicines or dieting, without weights, exercisers or apparatus, without violent forms of exercise, without massaging or electricity or cold baths or forced deep breathing—in fact this system does its revolutionizing work without asking you to do anything you do not like and neither does it ask you to give up anything you do like. And so wonderful are its results that you begin to feel renewed after the first five minutes.

The Swoboda System is as effective for Women as for Men



How the Cells Govern Life

The body is composed of billions of cells. When illness or any other unnatural condition prevails, we must look to the cells for relief. When we lack energy and power, when we are listless, when we haven't smashing, driving power back of our thoughts and actions, when we must force ourselves to meet our daily business and social obligations, when

we are sick or ailing, or when, for any reason, we are not enjoying a fully healthy and happy life, it is simply because certain cells are weak and inactive or totally dead. And this is true of ninety people out of every hundred, even among those who think they are well but who are in reality missing half the pleasures of living. These facts and many others were discovered by Alois P. Swoboda and resulted in his marvelous system of cell-culture.

Re-Creating Human Beings

Swoboda has shown men and women in all parts of the world and in all walks of life, how to build a keener brain, a more superb, energetic body, stronger muscle, a more vigorous heart, a healthier stomach, more active bowels, a better liver and perfect kidneys. He has times without number shown how to overcome general debility, listlessness, lack of ambition; lack of vitality—how to revitalize, regenerate and restore every part of the body to its normal state—how to recuperate the vital forces, creating a type of physical and mental super-efficiency that almost invariably results in greater material benefits than you ever before dreamed were possible to you.

Swoboda is only one perfect example of the Swoboda system. He fairly radiates vitality, his whole being pulsating with unusual life and energy. And his mind is even more alert and active than his body; he is tireless. Visit him, talk with him and you are impressed with the fact that you are in the presence of a remarkable personality, a superior product of the Swoboda System of body and personality building. Swoboda embodies in his own super-developed mind and body—in his wonderful energy—the correctness of his theories and of the success of his methods.

Swoboda numbers among his pupils judges, senators, congressmen, cabinet members, ambassadors, governors, physicians and ministers—working men as well as millionaires.

A Startling Book—FREE

No matter how well you feel, no matter how successful you are, Swoboda has written a wonderful book that you should read—a book that shows how you can become ten times as healthy, ten times as full of energy and vitality, ten times as capable of enjoying life to the full as you've ever been before. Until you read this book and learn what Swoboda has done for others, you can never know the possibilities of life that you are missing.

Tear out the coupon on this page, write your name and address on it or write a letter or even a postal card and mail to Alois P. Swoboda, 1972 Aeolian Bldg., New York. Even if you gain but one suggestion out of the 60 pages of Swoboda's book, you will have been repaid a thousand-fold for having read it. By all means do not delay, do not say, "I'll do it later," but send the coupon or a letter or postal now, while the matter is on your mind. Remember the book is absolutely free—there is no charge or obligation now or later. Write now.

Please send me your free copyrighted book, "Conscious Evolution."

Name.....

Address.....

State.....City.....

Mail to ALOIS P. SWOBODA
1972 Aeolian Bldg. New York City

SEX QUESTIONS ANSWERED



The questions that we ask in childhood and all throughout life are answered in Stall's Books.

EIGHT SEPARATE BOOKS.

What a Young Boy Ought to Know
What a Young Man Ought to Know
What a Young Husband Ought to Know
What a Man of 45 Ought to Know
What a Young Girl Ought to Know
What a Young Woman Ought to Know
What a Young Wife Ought to Know
What a Woman of 45 Ought to Know

Price \$1.00 net, each, per copy. Table of contents free. At all book-sellers, or

Dr. Stall

Vir Publishing Co., 335 Church Building, 15th and Race Sts., Philadelphia, Pa.



Voice Thrower

Learn to throw your voice into a trunk, under the bed, out in the hall or anywhere. Lots of FUN fooling the Teacher, the Janitor, Policeman, or Friends.

The Ventrilo

is a little instrument that fits into the mouth out of sight. Boys or Girls can use it. NEVER FAILS!

A 32 page book on Ventriloquism sent with the VENTRILLO for 10c
Royal Novelty Co.
Dept. 45 SO. NORWALK, CONN.

Hotel Labels



50 assorted genuine hotel baggage labels from U. S., Canada and Mexican Hotels. Sent for \$1.00, 20 for 50c. Satisfaction guaranteed.

American Label Co. Janesville, Wis.

LEARN MUSIC AT HOME!

SPECIAL OFFER—EASY LESSONS FREE—Piano, Organ, Violin, Banjo, Mandolin, Guitar, Cornet, Harp, Cello, Clarinet, Piccolo, Trombone, Flute or to sing. You pay only for music and postage—which is small. No extras. Beginners or advanced pupils. Plain, simple, systematic. 16 years' success. Start at once. Send your name and get free booklet by return mail. Address: U.S. School of Music, Box 214, 225 5th Ave., N.Y. City



Boys, grab this latest scream—Charlie Chaplin comic squirt pin. Fastens on coat lapel, rubber hose attached to squeeze ball filled with water concealed. Every boy comes to see DOPY, mash squeeze ball, a fine stream of water squirts in his face. Huge uproar ensues. Order one today and get your share of this big fun. Sent postpaid for 15c coin only.

THE UNIVERSAL NOVELTY CO.,
Call Box B1390 Jacksonville, Fla.

WHO IS YOUR FAVORITE MOVIE STAR?

You can understand all spoken parts. Don't miss half the picture. Read the moving lips. A Lip Reader understands every word spoken in the SILENT DRAMA. "Lip Reading In The Movies" tells how. An explanation in simple language of this most wonderful science. Just published. Send 25c stamps or coin for copy. Address: SCHOOL OF LIP LANGUAGE, Dept. J, Kansas City, Missouri.

Be an Artist

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel and Crayon Portraits. Earn \$25 to \$200 a week. By our simple method your talent is quickly developed without interfering with present work.

By Mail or Local Classes. Small sums you now fritter away pay your tuition. Write for terms, list of successful pupils and instruction method FREE. ASSOCIATED ART STUDIOS 2208 Flatiron Building, New York

\$—Old Coins Wanted—\$

\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted. CLARKE COIN CO., Box 26, LE ROY, N. Y.

Who's Who and Where

Mme. Alla Nazimova, the great tragedienne, is making her film debut under the direction of Herbert Brenon and Lewis J. Selznick, in an adaptation of her play, "War Brides."



George W. Fawcett, the distinguished actor, it is predicted, will achieve the greatest artistic success in his career in the role of Judge Silas Whipple, in "The Crisis."



Una Venning, a popular little star of the stage and screen, with a large following both in this country and Europe, makes her first appearance as a Mutualite in "A Welsh Singer," latest of the Mutual Star productions, in which Florence Turner is the featured player.



Marie Dressler has her own motion picture corporation, in which she will be the star actress, scenario editor and stage director. The comedienne is fully incorporated at Albany, under the laws of New York State. The incorporators are Miss Dressler herself, J. L. Dalton and William A. Brady, director-general of the World Film Corporation, through which the Dressler output of screen comedies is to be distributed.



A bear can't get life insurance in the United States. Pete Balboa, Jr., is a bear, and he couldn't get his life insured for \$200. His next friend, Norman Manning, business manager of the Balboa Amusement Producing Company, Long Beach, Cal., nearly busted up the whole insurance business trying to get Pete's life insured, and when the smoke had cleared away, he was told that he would have to apply to London Lloyds for the insurance.



The Herbert Brenon Film Corporation has set a new speed record. The corporation came into existence the last week in July, Nazimova signed a contract immediately to appear in "War Brides," and by the second week in August active work in making the various scenes was in progress. Mr. Brenon declines to guarantee to finish any film in any specific length of time, as he will not let it go out of his hands until he considers it perfect; but it is probable that his first production will be on view by October 1st.



DON'T YOU LIKE My Eyelashes and Eyebrows?

You can have the same



applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at Druggists. Mailed on receipt of 25c coin and two cents postage, or Canadian money order.

Beware of Imitations!

LASHNEEN COMPANY (Dept. 25) Philadelphia

BIG WONDER PACKAGE



1 Great North Pole Game (size 18x11), 1 Big Roll Stage Money, 1 Game Authors (48 Cards), 1 Cribbage Board, 1 Checker Board and Men, 1 Pack Pinochle cards (48 cards), 38 other Games, 19

Lessons in Magic, 1 Set of Dominoes, 27 Authorgraph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Comundrums, 85 definitions of Flowers. All the above for 10c. with large catalogue. ROYAL GAME CO., Box 3 So. Norwalk, Conn

3 1/3c a Day

now buys a dazzling Lachnite Gem. Their brilliance is eternal—they stand fire and acid tests and cut glass like diamonds. Cost but 1-30th as much. Set in solid gold. The newest designs. Sold on Free Trial. Write for Big Jewelry Book Your name and address is enough. No obligations whatever. Write today—now. HAROLD LACHMAN CO. 12 N. Michigan Ave., Dept. 1597 Chicago



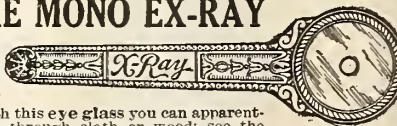
REMOVES HAIR

Yes, it removes hair in one minute; you can now have a clear and smooth skin. First rub on, allow to remain one minute and rub off. You will be surprised how clear and smooth your skin will be. All movie stars use hair remover and are admired for their beautiful skin. Send for trial package. Use before attending the dance, theatre, etc. Removes hair from the arms, axilla, etc.

Send 10c for trial package or 50c for large jar. Be admired for your beautiful, smooth, velvety skin. Postage stamps or coin will do. MINNIE PAUL, Dept. 15, 4759 Broadway, CHICAGO, ILL.

THE MONO EX-RAY

10 cts.



With this eye glass you can apparently see through cloth or wood: see the bones in the body; makes the flesh look transparent. A wonderful optical illusion. By mail 10 cts. Stamps or coin. The Ardee Co., Box 205, Stamford, Conn.



MAGIC TRICKS Let us send you two clever card tricks, puzzling to your audience, yet easy to do. Also booklets illustrating THE MAGIC SHOP We have a selected number of new Card Tricks Sent for \$1.00 postpaid 54 N. 13th St. Phila., Pa.

Incorporate Your Business In Arizona

Least cost. Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge.

Stoddard Incorporating Company, Box 8N, Phoenix, Arizona Branch Office: Van Nays Building, Los Angeles, California

WRITE FOR MONEY

Send us your ideas for Photoplays, Stories, etc. We will accept them in ANY form—correct FREE—sell on commission. BIG REWARDS! Hundreds making money. So can YOU! Write today for full details. Writer's Selling Service 28 Main Auburn, N. Y.

Bud Duncan joined Kalem when he was chased out of Mexico by the revolution in 1913.



Vivian Reed is given to wearing soft pastel shades that show off her blond beauty to excellent advantage.



Helen Gibson never gets time to walk, alternating between thrills on horseback, motor cycle, engine and automobile.



Ethel Teare, who has returned to Ham and Bud pictures, confesses that she isn't eating candy these days. Perhaps the girls know why.



Ivy Close fears she will have to engage a nurse and ship her pet dachshund back to London. He is homesick for sight of a Zeppelin, she says.



A forthcoming Bluebird feature is "Lady Eldon's Daughter"—unless they change the name the last thing. Lois Zellner wrote it, and Violet Mersereau is to star in it.



Crane Wilbur picked Miss Iona Hartley, of Paterson, N. J., as the winner of his salesgirl-stenographer contest, and now her father refuses to allow her to go to the Western coast.



Frank Lloyd, the latest acquisition to the Fox directing force, has commenced work on a five-reel feature with a specially selected cast. Frank Lloyd is the man who did so much to uphold the output of the Morosco and Pallas photoplays.



Mary Brooks and Alan Fisher are married. Mary Brooks is Anna Little, of the Flying A, and Alan Fisher is Alan Forrest. The wedding at Santa Barbara, August 19th, was the outcome of a romance extending over two years. Miss Little was given away by Richard Willis, friend and business representative, while Rena Rogers (Mrs. Frank Borzage) and Rhea Mitchell made the necessary background and shed the usual happy tears on behalf of the bride.



Mary Pickford now announces that her first production, under her new arrangement, will be "Less Than the Dust," a picture play that will run for an entire afternoon and evening's entertainment, and which will have the most elaborate production and most notable supporting cast that could be made and assembled for a motion picture presentation. The play was written by Hector Turnbull and is now being completed before the camera by John Emerson, the director.



Helene Rosson, whose recent marriage to Ashton Dearholt entitles her still to qualify for the newlywed class, tells of her novel honeymoon trip. They journeyed from Santa Barbara through San Marcos pass and found a picturesque camping spot at the foot of a mountain. After the evening meal, prepared on an open fire, the couple sat and listened to the stirring night life in the canyon. "It was awfully spooky," Helene said. "I imagined all the time that big green eyes were staring at me. In the morning the most gorgeous fragrance of frying bacon greeted me, and I never enjoyed a breakfast so much. When we returned to Santa Barbara, we went to one of the big hotels for dinner, but the food didn't taste right after our campfire grub."

INTIMATE FACTS

ABOUT YOUR FAVORITE SCREEN STAR

All the intimate facts and things you would like to know about your favorite screen stars are contained in

Motion Picture Studio Directory

TELLS ALL ABOUT THE PEOPLE OF THE SCREEN

The STUDIO DIRECTORY gives you an intimate acquaintance with every one of the actors and actresses now appearing on the screen—not the stars only, but everyone—every photoplayer in the country.

THINK OF THIS!

You can get these intimate facts concerning all—not a few—of the actors and actresses you see every day at the theatres. All you have to do when you see some photoplayer on the screen whom you would like to know more about is to turn to the

MOTION PICTURE STUDIO DIRECTORY

and there are all the facts concerning the photoplayer, together with a portrait, in the vast majority of cases.

MOTION PICTURE STUDIO DIRECTORY is published twice a year by Motion Picture News, Inc., and the next number comes out Sept. 29th. All you have to do to secure this wealth of intimate information is to write your name and address along the margin of this page, tear it out and send it in to us with 50 cents—or \$1 for a year (two copies, August and February).

Better do this now as the last STUDIO DIRECTORY was completely sold out 24 hours after it was published.

MOTION PICTURE NEWS, Inc.

729 Seventh Avenue
New York City

FREE BOOK

How To Study Music

This Interesting Book

shows the keen delight and personal satisfaction which a musical training will bring you; and how you can obtain this training easily and thoroughly in your own home at one-quarter the usual cost.

It tells how this most prized of social accomplishments greatly increases your own enjoyment of life and the enjoyment of others. It tells of the concert career which may be open to you, and how you can increase your earning power by giving musical instruction in your spare time. Send for your copy of this valuable book today; it is free.

Dr. Quinn's Famous WRITTEN METHOD has revolutionized the study of music. By the use of Dr. Quinn's remarkable device the **COLOROTONE** (patented) you save three-quarters of the time and effort usually required for learning piano or organ. You play chords immediately and a complete piece within a few lessons. The method is scientific and systematic, yet practical and simple. It is endorsed by leading musicians and heads of state universities. Equally effective for children or adults, beginners or experienced players. Practice in spare time, whenever convenient. Successful graduates everywhere. Diploma granted. Special reduced terms this month. Investigate without cost or obligation by writing today for free book "How to Study Music."

Marcus Lucius Quinn Conservatory, Box 650 ZW, Chicago

HERE'S GOOD LUCK



A Horseshoe Nail, made of Solid Sterling Silver, formed into a ring, is set with an elegant synthetic Ruby, and mounted with a miniature Gold-filled Horseshoe. This makes a most unique and handsome ring. \$2.50 value. Your name for our mailing list and 6c (stamps accepted) brings you this artistic Emblem of Good Luck. All sizes for Ladies and Gents. Money back Guarantee.

F. ARKENAU CO., 524 45th Street, Brooklyn, N.Y.

Write for Money!

MOVING PICTURE PLAYS

Short Stories, Poems, Etc.

\$10 to \$300 Each Constant demand. Devote all or spare time. Correspondence course is NOT required. Start work at once. Details FREE. Atlas Publishing Co., 313 Atlas Bldg., Cincinnati, O.

NEW SCIENTIFIC WONDER

"X-RAY" CURIOL



PRICE 15c. SILVER ONLY. BIG FUN BOYS You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh. MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.

FACE WASH



This complexion beautifier keeps your skin youthful looking, purifies the skin, makes it beautiful, soft, white, prevents oiliness, smoothes wrinkles, crowsfeet, removes tan, freckles, pimples. 25 cents a package. 3 for 50 cents. EDITH W. GEHRKE, Dept. F, 286 Davenport Ave., New Haven, Conn.

MAGIC SCHOOL

POCKET TRICK FREE

Illustrated Catalogue Included. Send 6 Cents in Stamps

MAGIC CO., Sta., 5, 249 W. 38th St., NEW YORK

Rapid Fire AUTOMATIC GUN—10c



All boys should have one of our new imitation rapid fire AUTOMATIC PISTOLS. Shoots 2,500 times, making loud, crashing report. Just like picture, 6 inches long. Uses no caps or cartridges. Absolutely safe. This great gun will be sent for only 10c or 3 FOR 20c. Stamps taken. LUXE MFG. CO., 4938 CHAMPLAIN AVE., CHICAGO

Le Monte Waldron, son of J. A. Waldron, editor of *Judge*, is maintaining his reputation as a writer of virile picture plays. Mr. Waldron wrote "The Grip of Evil," Pathe's big play, that is produced by the Balboa Company, featuring Jackie Saunders and Roland Bottemley.



"A woman without style is like a mouse trap without cheese," says Madeleine Le Nard, actress in William Fox's "Her Double Life." "Neither of them will catch anything." Don't you believe it, Madeleine. A pinch of oatmeal on a mouse trap will catch any mouse, and many a woman is more alluring in a gingham gown than in evening regalia.



Director Harry Harvey, of Balboa, is the only Medal of Honor man in the moving picture industry, and one of the very few in the United States. Harry's award is signed by President McKinley, and he won it by gallantry in action at Binictican, Luzon, P. I., where, with seven men, he whipped out a greatly superior attacking force of rebels. Harry saw service in the United States cavalry before enlisting in the Marine Corps, where he made his brilliant record.



A. H. Hilton, the Paramount exhibitor of Lewistown, Ia., has inaugurated a "midnight matinee." He opens it at midnight sharp, dresses the ushers in pajamas, the orchestra burlesques the music, and he gives everybody a rattle to keep time with. The police and fire departments were called on the job to handle the crowd. They turned away three times as many people as they played to. Many were willing to pay two bits for standing room.



Vivian Edwards, of the Mack Sennett-Keystone forces, stamped a little foot savagely on the floor of her dressing-room, as a protest against always being cast in the role of a heartbroken wife. "For two years I have been dying to have an opportunity to laugh in pictures, and they won't let me do anything but cry," sobbed the talented little Keystone. "If they don't make some laughs for me pretty soon, some of these days I'll make some of my own, and it won't be my fault if they don't happen to come in the right place."



"THE SHOCK ABSORBER"



This picture, in full colors, 9x12, just as it appears on the cover of the May 20th *Judge*, has been prepared, free from all printing, mounted on a heavy double mat ready for frame.

It will be sent post paid on receipt of twenty-five cents.



JUDGE ART PRINT DEPARTMENT

225 Fifth Avenue, New York City



WONDER-GRAPH SECRET CODE SYSTEM

Latest novelty, big fun for lovers and friends. No strangers can read your private love letters, postals, etc., if you use this WONDERGRAPH. Very fascinating, easy to operate. Also invaluable for keeping recipes, addresses or other private information safe and secret. WONDERGRAPH, with full instructions, by mail, 10c (silver) or 12c (stamps).

MARVEL SPEC. CO., 43D New Haven, Conn.

\$50 to \$100 Weekly Writing moving picture plays in spare time. Great demand. YOU can write them. We show you how. Experience not necessary. Send for free booklet of valuable information and special Prize Offer. Chicago Photo-playright College, Box 278-68, Chicago



"Darn It!"

By C. H. TAFFS.

Judge

The Happy Medium

Introduces Some Ladies!

*These Five Pictures
Will Brighten Your
Rooms and Make
Them a Cheerier
Place to Live in*

\$ 1 . 0 0

Black ink can't describe to you or even attempt to show you what the originals of these pictures are really like.

But you know JUDGE, and that guarantees the taste and skill of their execution.

The pictures are 9 x 12 in full colors and mounted on a heavy double mat, and they sell for 25c apiece. \$1 brings all five with Judge's Art Print Catalogue.



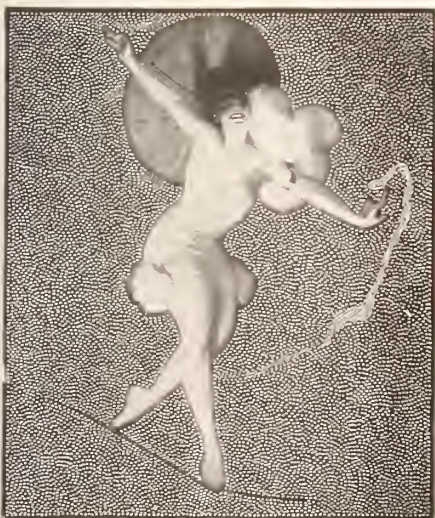
HERE'S HOW!

By JAMES MONTGOMERY FLAGG



"If Their Wishes Come True."

By PAUL STAHR.



"Steady Work."

By ENOCH BOLLES.

Send a check, money order
or dollar bill to

**Leslie-Judge
Company**

Dept. F. F.

**225 Fifth Avenue
New York**



"All the Comforts of Home."

By PAUL STAHR.

New Ideas in Watches



The masterpiece of watch manufacture—the Burlington—21 jewels, adjusted to the second—adjusted to positions—adjusted to temperature—adjusted to isochronism. Your choice of the newest cases: Inlay Enamel Monograms, Block and Ribbon Monograms, Diamond Set, Lodge, French Art, Dragon Designs. Open face or hunting case, ladies' or gentlemen's 12 and 16 sizes. Write.

Special Offer!

The Superb Burlington Watch *now* at the direct rock-bottom price—the same price that *even the* wholesale jeweler must pay—and in order to encourage everybody to secure this watch at once, pay this rock-bottom price either for cash or \$2.50 a month on this great special offer. Send the coupon today.

21-Jewel \$2.50
Burlington **A Month**
(The Master Timepiece)

Yes, you may pay the rock-bottom price at the rate of only \$2.50 a month. Only \$2.50 a month for the master timepiece. 21 jewels. Adjusted to positions, adjusted to temperature, adjusted to isochronism. The newest gold strata cases are yours to choose from. Write at once.

We send the watch on approval—*prepaid*. You risk absolutely nothing—you pay nothing—not one cent, unless you want this *exceptional* offer after seeing and thoroughly inspecting the watch.

New Book on Watches!
Send the Coupon Now!

Learn the inside facts about watch prices and the many superior points of the Burlington. Write now for book.

Burlington Watch Co.
19th Street and Marshall Boulevard
Dept. 1597 — Chicago, Illinois

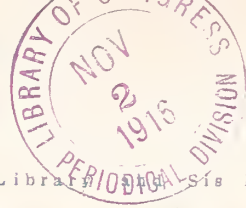
Burlington Watch Co.
19th Street and Marshall Boulevard
Dept. 1597 — Chicago, Illinois
Please send me (without obligation and prepaid) your free book on watches, with full explanation of your rock-bottom *direct* offer for cash or \$2.50 a month on the Burlington Watch.

Name

Address



FILM FUN



PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

NOVEMBER

And The Magazine of Fun, Judge's Library, and Miss Hopkins' Own Book Combined



COPYRIGHT, 1916,
BY LESLIE-JUDGE CO., NEW YORK

GOOD MORNING!

MARY MILES MINTER



YOUR CHOICE For Ten Days' Wear GIVEN

HERE is the most amazingly liberal offer ever made on precious gems. To quickly introduce into every locality our beautiful TIFNITE GEMS—which in appearance and by every test are so much like a diamond that even an expert can hardly tell the difference—we will absolutely and positively send them out on trial for ten days' wear at our expense, and your \$3.00 will be refunded if not satisfactory. But only 10,000 will be shipped on this plan. To take advantage of it, you must act quickly.

Send the coupon NOW! Send no money. Tell us which item you prefer—Ring, Pin or LaValliere. We'll send your selection at once. After you see the beautiful, dazzling gem, and the handsome solid gold mounting—after you have carefully made an examination and decided that you like it—pay us only \$3.00. This is our Ten Day Free Trial Offer. When the ten days are up, if you believe you have a wonderful bargain and want to keep it, you may pay for same in small monthly payments as described in this advertisement. If, however, you can tell a TIFNITE GEM from a genuine diamond, or for any reason you do not wish it, return at our expense.

TIFNITE GEMS — Solid Gold Mountings

are recognized as the closest thing to a diamond ever discovered. In fact, it requires an expert to distinguish between them. In appearance, a Tifnite and a diamond are as alike as two peas. TIFNITE GEMS have the same pure white color as diamonds of the first water, the same fire and brilliancy, cut and polished with the same fineness. They stand every diamond test—fire, acid and diamond file. The mountings are exquisitely fashioned in latest designs—and guaranteed solid gold.

Send No Money — Send No References

Just send coupon. You do not obligate yourself in any way. The coupon—only the coupon—brings you any of the exquisitely beautiful pieces shown and described here. If you want ring, state whether ladies' or gentlemen's, be sure to enclose a strip of paper showing exact finger measurement, as explained below. Send coupon now and get a TIFNITE GEM on this liberal offer. Wear it for 10 days on trial. All set in latest style solid gold mountings. Then decide whether you want to keep it or not. Send for yours now—today—sure.

FREE TRIAL COUPON

THE TIFNITE GEM CO.

Rand McNally Bldg., Dept. 38, Chicago, Ill.

Send me..... No. on 10 days' approval.

(Ring, Pin or LaValliere)

If satisfactory after examination, I agree to pay \$3 on account and balance at rate of \$3 per month. If not satisfactory, I will return same within 10 days.

Name.....

Address.....

In Ordering Rings To get the right size Ring, cut a strip of heavy paper so that the ends exactly meet when drawn tightly around the second joint of finger on which you want to wear the ring. Be careful that the measuring paper fits snugly without overlapping, and measure at the second joint. Send the strip of paper to us with order coupon.

The Tifnite Gem Co. Rand McNally Building
Dept. 38 Chicago, Ill.

Flat Belcher Ring

No. 1. Solid gold throughout. Eight claw mounting with flat wide band. Almost a carat, guaranteed genuine Tifnite Gem. Price \$12.75; only \$3 after examination. Balance \$3.00 per month. Can be returned at our expense within 10 days.

Ladies' Tiffany Ring

No. 2. Solid gold throughout and through. Has a guaranteed genuine Tifnite Gem almost a carat in size. Price \$12.25; only \$3 after examination. Balance \$3.00 per month. Can be returned at our expense within 10 days.

Tooth Belcher Ring

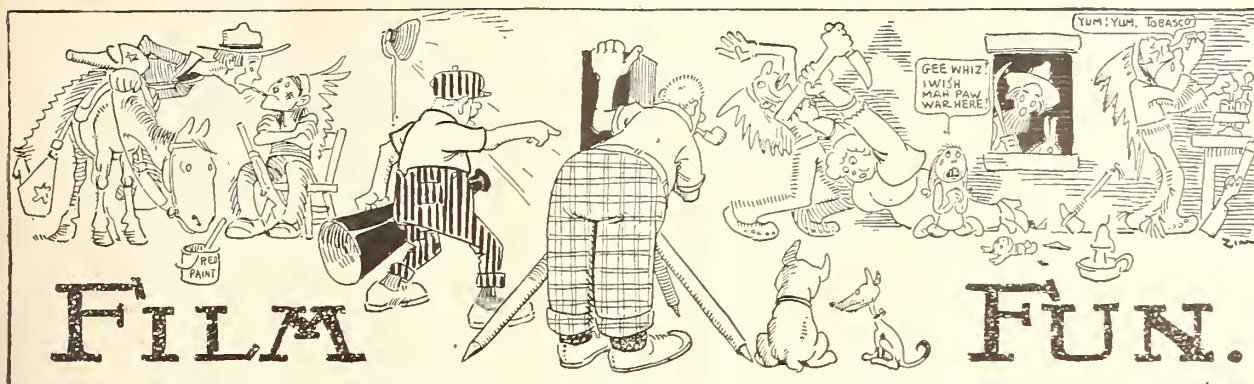
No. 3. Solid gold, six-prong tooth mounting. Guaranteed genuine Tifnite Gem almost a carat in size. Price \$12.25; only \$3 after examination. Balance \$3.00 per month. Can be returned at our expense within 10 days.

Ladies' LaValliere

No. 4. Solid gold throughout. Chain 15 inches long. One-half carat guaranteed genuine Tifnite Gem artistically mounted in genuine latest style black enamel circle. Price \$14.25; only \$3 after examination. Balance \$3 per month. Can be returned at our expense within 10 days.

Scarf Pin

No. 5. Solid gold throughout. A beautiful open circle mounting. Half carat guaranteed Tifnite Gem. Price \$12.25; only \$3 after examination. Balance \$3.00 per month. Can be returned at our expense within 10 days.



Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President. Reuben P. Sleicher, Secretary. A. E. Rollauer, Treasurer. Grant Hamilton, Art Director. Elizabeth Sears, Editor
225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 332—NOVEMBER, 1916

Subscription by the Year, \$1.00

EDITORIALS

The Griffith Masterpiece



ONCE in every generation there arises in each field of work a man who startles and commands admiration by the very force of his creative genius. David Wark Griffith has shown himself to be such a genius. In his new picture, "Intolerance," upon which \$500,000 has been spent and upon which he has been working for five years altogether, he has undoubtedly risen to stupendous heights. It may be that its very unevenness will be an asset that will contribute notably to its success, for there is in it plenty of cheap melodrama to amuse the melodramatic mentality.

That "Intolerance" is a remarkable spectacular production, we admit—and with admiration for the genius of the man who evoked those wonderful pictorial displays from the depths of a fertile brain. But the picture proves that even the screen falls short when it attempts to condense the intolerance of ages into seven reels. The play will hardly have the gripping interpellation that "The Birth of a Nation" had, because it requires a trained and concentrated mind to follow and fully understand it. Many will admire it, but not everyone will appreciate it. It will need pushing to make it go.

Griffith has sidetracked his vision to substitute a happy ending. He has done it under mental protest. He has thrown a sop to the religionists and the sentimentalists by the angel visions and the flying squadrons of vague spirits that personify the love that melts the bitterness and the hatred of intolerance. These scenes have no part in the play—any more than the time-honored reprieve that comes just when the innocent man is about to be hanged for a

crime he did not commit. They are all fillers, pure and simple, thrown in for good measure.

There is one theme to the play—the intolerance of the world. The intolerance of virtue plays a prominent part in it, "virtue" being used in its generally accepted term. Griffith points out that there are many good women engaged in social uplift, because they have ceased to be attractive to men and must have some outlet for their mental restlessness. So they engage in the work of condemning all who are not quite as good as they are—especially young women who are more attractive than they are. There are four threads to the picture, woven together in an uneven fabric by the woof of pictorial narrative.

From the worship of false gods that brings about the downfall of Babylon in Belshazzar's time, through the centuries to the crucifixion of Christ, forward to the massacre of St. Bartholomew's, in which brief flashes of Catherine de Medici's method of intolerance only serve to obscure the picture rather than to add anything to its clarity or its interest—with all of this, mingled with the magnificently brilliant scenes of Babylon, on which time, money and every artifice known to modern times have been recklessly lavished, runs a cheap cotton thread of the modern trend of the intolerant attitude of the law toward social conditions. This portion of the story could well be torn out bodily and made into a regular melodrama, under the working title of the picture, "The Mother and the Law."

There is too much of it. It is complex rather than finished. One is continually bewildered with its mazes. Side by side with the barbaric whirl of beauty and magnificence of the Babylon scenes, the spectacle of the theatrical saving of The Boy from the gallows comes with a jar that hurts. But the very scenes on which the most time and

money were lavished flash by in a few seconds and are so stupendous as to leave but a brief blur on the memory. The battle scenes in the Babylon downfall might leave a bit more to the imagination. One does not care to dwell too long on the picture of a conqueror pressing a sword through the leathern garment of a fallen soldier until the blood spurts, and occasionally even a head is sliced neatly but rapidly from its attendant body.

In like manner the last confession and ceremony of the last sacred rites of the church in the gallows scene might well be eliminated. They add nothing to the value of the picture and could be cut out without offending the most delicately sensitive dime.

"Intolerance" is bewildering—it is magnificent—but it is patchwork. Here and there flashes a bit that unmistakably indicates a personal bitterness toward social intolerance, as if Griffith were taking a keen delight in handing

his public a biff on his own account. The strike scenes were plainly dragged in by the hair of their heads—they had no place in the continuity of the play. The time-worn, played-out conflict between labor and capital was used because it seemed like a handy thing to stuff up the space at that point.

Everybody as is everybody is in the picture. One after another, all of the modern stars known in motion picture circles flash by, doing each his brief bit in the picture.

The title of the picture has remained a mystery. Nobody knows why Griffith has chosen to call it the "Sun Play of the Ages," unless he has been perusing that noted writer and thinker, Svante Arrhenius, who says,

"Yes, though man has worshiped the sun from the most remote ages, it was not fully comprehended before the middle of the past century that the sun is the source of all life and of all motion."

Vivian Reed, Her Million-dollar Smile and the Tiger Cub

VIVIAN REED had the smile long before the tiger cub was given to her. As a matter of fact, the smile was a wee bit brighter before she received the gift. Miss Reed's happysmile has been on more art calendars and front-cover posters than any girl in the country, and she never gets tired of smiling.

A circus owner sent her a special invitation last summer to see a performance of the show. She was a guest of honor. The circus man admitted that he never left a picture play unattended if there was a chance of seeing her, and he had named a tiger cub after her. Vivian didn't mind that so much. It is one thing to have a tiger cub named after you, and something else again to have that same tiger cub presented to you.

"I am very fond of pets, but not of zoos," explained Miss Reed. "Of course, it was darling of the circus to give me the tiger cub; but tigers will grow, you know, and I never could keep up the Bernhardt pose of being accompanied in my strolls by a couple of tigers and leopards and a wolf or

two. I had a nice little strong coop—no, coops are for chickens, aren't they? I had a cage or kennel or whatever it is built for it, and I have a special keeper to look after it; but heaven only knows when it'll turn and bite the hand that feeds it."

✕ ✕

Some Feat

Mr. Screenly—At the Screen Ball last night Miss Star told me I would make a grand toe dancer.

Miss Pert—You ought to—you have danced all over mine.

✕ ✕

As the Hours Passed By

Screen actor (after twenty minutes of the barber's monologue) — What's the outlook?

Barber (pausing in his narration) — Better try some of our Peerless Tonic, sir. Your hair is getting very gray.

Screen actor (with a sigh of resignation) — I'm not surprised.

✕ ✕

What They Got

Infant prodigy — Yesterday was my birthday.

Infant extra — Mine, too. I got candy.

Infant prodigy — Huh! I got sick.



WITZEL

SELIG-POLYSCOPE FILMS

"Heaven only knows when it will turn and bite the hand that feeds it."



All in the Pictures

By HAZEL MACFARLANE

DO YOU ever sit and ponder, when you come back from the show,

Of the things they do ne'er done on land or sea?
Of the motion picture letter from the persecuted wife:

"Dear Mr. X——. . . . Your truly, Mrs. B——"?
Do you ever watch the picture clock "stay put" at nine-fifteen,

Through days and days of sobs and tears and strife?
Did you ever see a "thriller" where police weren't called by 'phone,

And the desk lieutenant's picture wasn't rife?
Did you ever miss the "cut-in," "That Night," flashed upon the screen,

Then "A Few Months Pass," and all find "Love Is Best"?

Did you ever know such funny ways as picture whiskers grow,

Or such honest hearts to beat 'neath violent vest?
Have you wept when Mother's grave was dug right by the kitchen door,

Or the Wayward Son was turned out in the night,

Though you're sure he'll take a freight train to the "Wild and Woolly West,"

Where as "Nugget Jim" he'll turn out rich and right?
Have you viewed the picture factory girl toil at her shirt machine,

Her weekly earnings twenty cents the reel,
And wondered when that evening, at the Mattress Makers' Ball,

She wears a gown "created" by Lucille?
Have you watched those college pictures, records true of College Life

(You can prove that by the banners on the wall),
Where the college girls would make a Ziegfeld bevy pale with hate,

And the Handsome Prof is loved by each and all?
Yes, you'll find these in the pictures any night you choose to spend

Your salary on the fill-um's merry whirl.
But what care we while we watch those "close-up" kisses at the end,

Where the poor-but-noble hero wins the girl?



FRANK POWELL, INC.

Linda A. Griffith, as the waif in "Charity?" in the famous court scene in which she is on trial for her life, recognizes in the young lawyer sent to defend her, her own brother, separated from her since the dreadful childhood days spent in the charity institution.

How "Charity?" Came To Be Written

"Charity?", the sociological photodrama produced by the FRANK POWELL PRODUCTIONS, INC., and in which appear Creighton Hale, Linda A. Griffith and Sheldon Lewis, was written by Linda A. Griffith (Mrs. David W. Griffith). Mrs. Griffith's own story of the motives which actuated her in setting forth in this form the conditions revealed in "Charity?" is of interest to all those who have at heart the welfare of the orphaned children of this country.



MY CHILDHOOD days were lived in a little cottage set on a road that curved its way around the foot of a green hill in the city of San Francisco. From the top of this hill, where so many happy play hours were spent gathering wild strawberries and flowers, I looked down on a somber, gray building that made my child's heart beat loud with fear. I never did summon sufficient courage to go very near this cold, gloomy structure. While it fascinated me, at the same time it frightened me. I would crouch down and watch with eyes big with wonder, until fear would clutch at my heart, and as fast as my little legs would carry me, I would run for home.

It was a place where little children lived—little children who had no mothers nor fathers nor aunts nor big sisters—little children with no one in all the world to love them, to tuck them into bed at night or kiss a sore little finger or kitten-scratched, dimply little cheek. I learned afterward that they were what are called "orphans," and to become

an "orphan" child and have to live in that dreadful place at the foot of the hill—that was what sent me running home. Suppose something should happen to my dear little mother! Suppose she wouldn't be there when I came skipping into her room! Oh, suppose she had gone away and forgotten about me, and then suppose they would find out in the gray stone house that I was a little girl without a mother and take me there and keep me! So each night when I said my little prayer, "Now I lay me down to sleep," I added, "And, dear

Lord, please don't ever make me an 'orphan' and put me in that gray house with those other orphan children." I had made up my mind, if they ever had put me there, I would surely run away. How, I didn't quite know, for the only time the children came out of the big building was when they marched into the yard to play, and then a tall, cross lady blew a whistle, and the children marched like soldiers; and their hair was cut short, and every little child had on the same kind of a dress! I couldn't have run away in any event, for I never could have climbed that high board fence.



FRANK POWELL, INC.

Worn and terrified by lack of food and care, the little charity waif takes her baby sister and steals out into the backyard of the institution, for a brief respite from unkind restriction. In the refuse barrel she sometimes finds a cast-off plaything for the baby sister.



FRANK POWELL, INC.

Under the stern eye of her taskmistress, the matron of the institution, the charity waif is forced to undertake tasks far beyond her strength.



FRANK POWELL, INC.

Creighton Hale, as the brother of the waif, hungrily gulps a cup of milk amid the accusing cries of the other orphans of the institution.

One day, we moved away from the hill, and I took a last look at the gloomy orphan asylum. And so, while the first and most potential seed from which some years later the photoplay "Charity?" was to spring was sown in my child's heart while watching on the hillside those little, sad-faced orphan children, there came in later years at intervals singular personal experiences that registered so strongly on my mind and so touched my heart to the quick that I felt impelled to put into some form of expression these experiences.

During the exposition year in San Francisco I made a visit home. My sister has a kindergarten there, with children from two to five years old—poor youngsters of different nationalities—and I often spent whole days visiting with her children. One day she said to me, "The father of two of the children died, and the mother has had to go to work in the canning factory. The children have been placed in an orphan asylum, and I am going there to see these children. Do you want to go along?" I said, "Yes, I'd love to go; but even the thought of an orphan asylum does make me dreadfully blue."

However, I went, and truth to tell, our footsteps led us to that same cold, gray building at the foot of the hill where as a child I had played—and here I was entering the building, the very building that I prayed ever to be delivered from. I shall never forget the impression of that visit. Poor mothers waiting—poor

fathers (and if there is anything more pathetic in this world than a father with motherless little children, I don't know what it is)—austere, frigid-faced women bringing in the little tots to their one parent or older sister or just friend for an hour's chat—sitting in little groups and talking in undertones. And the "institution atmosphere"—that was what chilled me to the bone. I didn't get over it for months.

One other incident I must mention as one of the foundation stones of "Charity?" Through a little Swedish woman who sews for me sometimes, I learned of a widow left penniless with three small children. The oldest boy goes to school, but the two girls are too young; so when this poor woman leaves in the early morning for the downtown office building where she scrubs, she locks the two

little girls in the one room in the tenement by the East River where she lives. She gets seven dollars a week, which isn't much for four to live on; but there is love in that wretched hovel, and one day when I called, this little woman whispered in fear to me, "I'm so afraid the 'Charity' people will take my children and put them in a home."

Strange to hear the word that fell from that poor mother's lips—"Charity"—spoken in frightened and terrified tones! We should have learned better through nineteen hundred years the meaning of the word which fell so simply from our Master's lips.



FRANK POWELL, INC.

It is a happy day for the charity orphans when the dreaded institution is transformed into a modern home for the waifs of society, where, instead of meeting cruelty and neglect, they are wisely taught useful trades and live a normal child's life.

Some Striking
Styles
Are To Be Worn
This Season
As You See



MATZENE

ESSENAY FILMS

EDNA MAYO

is wearing a fall gown of black satin, with steel embroidery on the front panel. If Miss Mayo chose to leave the films for other fields, she could earn another fortune by creating wonderful gowns. Miss Mayo believes that clothes have a psychological effect and makes a special study of the influence of color. She has all sorts of evidence to show that both color and materials in dress have an absolute and decided influence on character. Vampire gowns develop vampirish tendencies and dignity of garments is conducive to dignity of character.



INTERNATIONAL FILM SERVICE

Mrs. Vernon Castle wearing the new "Preparedness Suit," she designed.



TRIANGLE-KEYSTONE

Louise Fazenda designed her fall suit herself.

WE HAVE had numerous inquiries as to what the screen stars wear and how they look off the screen. We present to you a group of eight of the prominent screen actresses in their fall gowns—mostly street suits. It is difficult to persuade them to pose in a street suit; they want to show you how scrumptious they look in an evening gown or their latest and most gorgeous wrap.



PATHE

MARGIE MEYERS

Being a screen actress for the Florence Rose Fashions must be a nice job. Nothing to do but to wear gorgeous clothes all day long and walk about. Margie Meyers looks happy, as well she might, having on a new street suit of taupe velour, with a sealskin collar. Say what you please, ever since Eve designed a nifty fall street suit out of a couple of fig leaves with a grapevine girdle and Adam, like all husbands, kicked at the price he had to pay for it, clothes have been of absorbing interest to women. Man has inherited, for his share, Adam's objection to the bill.

THESE smart new fall gowns possess the special distinction of having been designed by the charming young women who are wearing them. It is a fad among the screen stars this winter to design their own tailored costumes and even to make their evening gowns.

They boast of it. When they show you an especially fetching creation to admire, they cinch the matter with, "Isn't it a dream? I made every stitch of it myself."

Screen Stars Pose In Their New Fall Suits For Film Fun



HARTBOOK

LASKY FILMS

Blanche Sweet takes a last survey in the mirror before her morning stroll.



FAMOUS PLAYERS

PAULINE FREDERICK

asking a friend for a real opinion on her fall street suit. She is waiting anxiously for the verdict. The suit is of blue serge with white braid, and the hat is of white plush, with a "doodad" on the side of white wings. Goodness knows it is hard enough to pick a suit this year without designing it, and while some of the screen stars would be right up on their ear if you called them "designing creatures," yet what else are they when they lug maids and machines to the studio and spend their spare time in designing creations?



HIXON-CONNELLY

FOX FILMS

Valeska Suratt's fall suit of blue jersey cloth.



CARPENTER

BALBOA FILMS

RUTH ROLAND

goes in for the slender lines. Her suit is of Burgundy, in broadcloth, and with it she wears a toque of white grebe and a stole of white fox. Miss Roland recently designed an evening gown that is the envy and despair of the other screen girls. She not only designs her clothes, but draws and colors them exactly before entrusting the material to her modiste. She appreciates the new silhouette, of course, but between you and me, Ruth believes she ought to weigh about ten pounds more. Her admirers think her perfect.



FAMOUS PLAYERS

Del Henderson laughs at the dismay of Owen Moore when he learns that he must go aloft for a scene in "The Kiss."

Up In the Air

LIKE a great many people—who would not admit it for the world—Owen Moore has a strong aversion to aerial work. Flying makes him dizzy, and he doesn't care who knows it.

"Del Henderson thought he put one over on me when we were rehearsing 'The Kiss,'" said Owen. "You can see how plum satisfied he looks in that picture, thinking he has at last found something that will get my goat. He thought he had me right up in the air, so to speak. This flying stuff may be all they say it is—glorious sensation and all that; but little Owen Moore will keep his feet right on solid earth when it comes to choosing outdoor sports.

"Did I tell you the joke on Mary Pickford? Since she has had her own office over in the Aircraft Picture Corporation, she has been terribly stuck up. And this isn't press stuff, either. If it was, I'd let her own press agent give it out. She pays one regular money for doing that. But the other day Mary dashed down to her office in a hurry along about dusk, when nearly everybody had left. She stepped into the elevator and found she had forgotten the number of her floor, in her hurry, so she airily asked the elevator boy to drop her at her office.



FAMOUS PLAYERS

A pleasant little game of hide and seek as played by Marguerite Courtot and Owen Moore in "The Kiss."

"Which is your office, lady?" said the boy easily.

"Why," faltered little Mary, "my office—Mary Pickford's office."

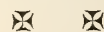
"Ain't nobody up there—they are all gone," offered the boy.

"That's all right," explained Miss Pickford. "I'm Mary Pickford—I have a key."

"Aw, g'wan!" grinned the elevator boy. "They tell us that every day. Think up a new one, chick!"

"Miss Pickford found her office all right—and kept us waiting an hour for dinner that night, because she was so absorbed in her brand-new desk that she almost forgot to come home. And that elevator boy was the most astonished kid you ever saw when he discovered that the quiet little girl he had been carrying up every day to that floor really was Mary Pickford."

Owen Moore ought to know all about it, for in private life he is the husband of Miss Pickford.



"I just love villains," read a letter recently received by Henry Stanley. "After seeing you in each episode, I go home and make faces at myself in the mirror and imagine it must be just grand to play such parts as you do."



Kolb and Dill, of the American Film Company's studios at Santa Barbara, Cal., are making some mighty good comedies.

A Profitable Investment

TWO LITTLE girls, both Pickford fans, agree that a recent investment of their last nickel in a telephone call to Mary Pickford proved to be the most profitable expenditure of their lives, as far as interest was concerned.

They were sure they had seen her enter the Godfre Building, where she has offices, and they trailed her there. With wily cunning they sought a near-by drug store and dropped their last nickel in the 'phone.

Miss Pickford, sitting in state before her new desk, answered the call herself. Miss Pickford, by the way, is tickled to death with her new responsibility and would stick



FOX

The Lee sisters make up a batch of mud pies.

around the office all day long if they would let her. She heard the plaintive little appeal over the wire with interest.

"It was the last nickel we had, Miss Pickford," gurgled the two little girls over the wire; "but we'd walk home any time just for the chance of hearing your voice over the 'phone."

"Wait right there," commanded Miss Pickford. "I was just going over there to have an ice-cream soda, and I hope you will join me."

Slam went the receiver, and Miss Pickford not only gave them ice cream, but took the two happy little girls to a picture show and sat beside them for two hours.



JUDGE

"I'm going to have the finest kind of Hereford calves—and they are going to be raised right, too."

Miss Barrascale, Stage and Screen Favorite, Describes Her Farm

BESSIE BARRASCALE, petite, smart and gracious in a chic black satin street gown, flashed a friendly glance from her big brown eyes that loom so splendidly from under her flaxen-yellow hair and began at once to talk about her farm out in California. She ran into New York for the briefest of visits, just to talk over plans for the future, and look over some new plays offered for her selection. She has a lot of new and interesting ideas on the place of light comedy and comedy-drama in motion pictures, too. She keeps her pretty little head busy with ideas and does all her own thinking, I assure you.

"Please don't ask me a thing about pictures until I can tell you all about my plans for my farm," she said. "I've only got about ten minutes to tell you about it, for Ray Rohn is coming to take me to tea in some

delightful little English tea room he has discovered; but I do want to tell you about my farm."

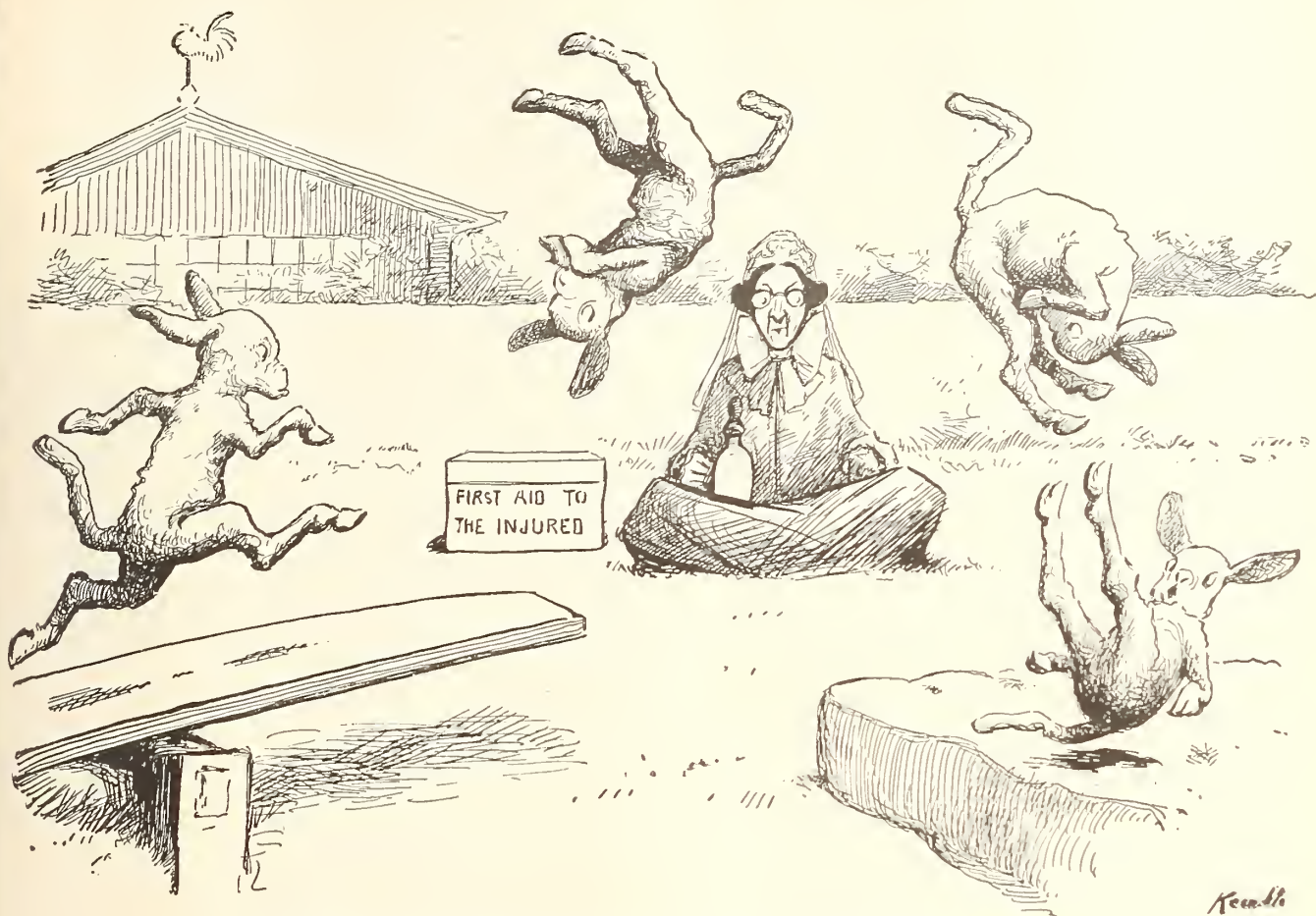
"Going to raise chickens, I suppose," ventured Agnes Smith, who sauntered cheerfully into the midst of this conversation for some motion picture news.

"Oh, no!" protested Miss Barrascale. "Don't you know, every screen actress announces her ambition to raise roses or chickens? No, indeed! This is going to be something altogether different. I'm going to raise stock—regular stock. I have some new and improved ideas about how to raise them. I'm going to have sheep and cunning little woolly lambs and the finest kind of Hereford calves—and they are going to be raised right, too. I'm going to have experts and specialists, and the Bessie Barrascale stock will bring a high price on the market



TRIANGLE-INC.

BESSIE BARRASCALE.



Miss Barrascale's friends say she will have a nursery governess for the lambkins.

some day. Yes, sir; this is going to be real farming. I've got a desk full of government bulletins at home, and we pore over them every chance we have."

"Government bulletins?" queried Agnes Smith, with a puzzled frown. Poor Agnes doesn't know a thing about a farm. She looks upon a bulletin as something to be posted on a board to tell you how the ball game is coming along.

"Yes, indeed," said Miss Barrascale earnestly. "More than that, when we go out to farm in earnest, I am going to the State university and take a course in agriculture. I am going to personally direct my own farm."

"S-s-s!" whispered Agnes Smith. "Is Miss Barrascale putting some comedy over on us?"

But it is all true. Already her friends are telling each other how Miss Barrascale is going to conduct a farm. They insist that she will have a nursery governess for the lambkins and will teach the calves the latest step in "London Taps," which is the newest New York dance.

"Go ahead—laugh," said Miss Barrascale. "Some day I'll invite you to visit me on my farm and show you something. Gardiner Sullivan is writing me a lot of new picture plays, and when I have done them all, I am going to spend the spring and summer on my farm and loaf.

"We liked your picture, 'Plain Jane,'" began Agnes Smith, in her best interviewing tone. "They say when

they are going to put on your new picture, you are going to appear in person and make a speech."

"What's that?" said Miss Barrascale, whirling about lightly on her small, pointed toes. "Appear in person! Never! I'm the scariest creature you ever saw. I'd never dare do it. I'm not going to be here Sunday night, anyhow."

Ray Rohn was looming in the distance, and the famous artist's famous round shell glasses were persistently turned in the direction of Miss Barrascale.

"I suppose we must go," complained Agnes Smith. "Ray Rohn would never in the world ask us to tea with you, so we might as well trot along. I'm crazy about that farm, Miss Barrascale. I'd love to see the cute little bossies and lambkins gamboling together on the green. Isn't that what they do—gambol on the green?"

Ray Rohn's glasses gloomed resentfully in the background.

"Good-by, Miss Barrascale," we said regretfully. "That's a corking good story of yours about the farm. Great idea! But what about these new comedy-dramas you are going to put on?"

"I beg your pardon, Miss Barrascale," said Ray Rohn, advancing firmly and looking fixedly at the watch he held in his hand.



THANHAUSER

Gladys Hulette admits that her dog, Panthus, isn't a beautiful creature; but she says that pup has intelligence, which is worth more to a dog than mere beauty.



WITZEL

Clara Williams looks pleased. She is to be starr-ed. The simple life may do for Virginia, across the way, but Italian drama for Clara.



WILLIAM FOX

Virginia Pearson says the only way to keep your health is to get right out in the hayfield and rake the simple grass.



THANHOUSER

Florence Labadie uses up a lot of perfectly good fall days puttering around in her garden and wishing she could raise chickens and flowers, too.



WILLIAM FOX

Juanita Hanson takes her private bathing beach right along with her and isn't a bit too proud to let you see just how she gets that entrancing wave in her hair.



Little Mary Sunshine is greatly disappointed to find that she cannot scrub the color from her friend, "Shadow."



Helen Gibson, the "Hazards of Helen" girl, owns and manages a 200-acre ranch in California and is on very good terms with the stock.



AMERICAN

Johnny Sheehan is grinning because he has two prize porkers on his farm that he says will put it all over those two dogs.



TRIANGLE

William Desmond 'has only borrowed Harry Leon Wilson's two prize-winning bulls for this picture.



INTERNATIONAL FILMS

Harry Fox is playing "Jimmy Barton," in "Beatrice Fairfax," aided and abetted by Grace Darling in dealing with cold facts.



FRANK POWELL PRODUCTIONS, INC.

Creighton Hale, in chaps and quirt, Phoenix-like has risen. You may be sure he's glad this steed really isn't his'n.



TRIANGLE

William S. Hart smiles because he is leading out his favorite mount, "Fritz," for a ride. And he can manage Fritz just as well with a hackamore as with a regular bridle.

GIVE THEM THE VOTE==



AMERICAN-MUTUAL

Anna Little was married recently, but she says she is going to wear trousers only when she is in pictures. The entire motion picture bunch of girls seems to have gone daffy over feminism. They all want to play boy parts. They do look cunning in overalls.



Valentine Grant slipping out to hoe the beans in her back yard garden. 'Ray for little Val!



Fanny Ward loves to play around in overalls.



Linda Griffith paused long enough to tell us that trousers are all right for a play; but if she has to don trousers in order to vote, she'll let the ballot slide.



Jackie Saunders is pouting, because she cannot wear 'em all the time.



MOROSCO-PALLAS

Kathryn Williams says overalls are the only thing for a garden.



KALEM

Marin Sais does her feminist fre Ollie Kirby

Y'VE TAKEN THE OVERALLS



FAMOUS PLAYERS
"Oh, I want to wear
'em all the time!"
—Louise Huff.



ust waking
ag trousers.



Helen Holmes agrees with
Lilian that riding is the only
excuse for 'em.



PATHE

Pearl White has discovered the best way to drive the pigs in at night. You see how she does it. She says skirts are a veritable menace on any farm. She's for votes and freedom.

THANHOUSER-PATHE

Gladys Hulette thinks we girls do have our trials. She says no sooner does she take off her shoes and stockings and put on her overalls to go out for a nice, comfortable canter on old Nell, her favorite horse, than company comes, and she has to go and put on her skirts.



VITAGRAPH

Lilian Walker does not care for overalls; but doesn't she look nifty in riding togs?

o be happy over
Perhaps because
ang at her.

You might as well let 'em vote, men.
Here's Vivian Rich in overalls.

GIVE THEM THE VOTE==

GIVE THEM THE VOTE---THEY'VE TAKEN THE OVERALLS



AMERICAN-MUTUAL
Anna Little was married recently, but she says she is going to wear trousers only when she is in pictures. The entire motion picture bunch of girls seems to have gone daffy over feminism. They all want to play boy parts. They do look cunning in overalls.



Fanny Ward loves to play around in overalls.



FAMOUS PLAYERS
Marguerite Clark just waking to the bliss of wearing trousers.



FAMOUS PLAYERS
"Oh, I want to wear 'em all the time!"
—Louise Huff.



THANHOUSER-PATHE
Gladys Hulette thinks we girls do have our trials. She says no sooner does she take off her shoes and stockings and put on her overalls to go out for a nice, comfortable canter on old Nell, her favorite horse, than company comes, and she has to go and put on her skirts.



Valentine Grant slipping out to hoe the beans in her back yard garden. 'Ray for little Val!



Linda Griffith paused long enough to tell us that trousers are all right for a play; but if she has to don trousers in order to vote, she'll let the ballot slide.



Jackie Saunders is pouting, because she cannot wear 'em, all the time.



MOROSCO-PALLAS
Kathryn Williams says overalls are the only thing for a garden.



KALEM
Marin Sais does not seem to be happy over her feminist freedom. Perhaps because Ollie Kirby is laughing at her.



Helen Holmes agrees with Lilian that riding is the only excuse for 'em.



You might as well let 'em vote, men. Here's Vivian Rich in overalls.



PATHE
Pearl White has discovered the best way to drive the pigs in at night. You see how she does it. She says skirts are a veritable menace on any farm. She's for votes and freedom.



VITAGRAPH
Lilian Walker does not care for overalls; but doesn't she look nifty in riding togs?

THE FEATURE MOVIE

BY AND BY

By DON RAND

PRODUCED BY	PHOTOGRAPHED BY	OFFERED BY	WRITTEN BY	SUGGESTED BY
DIRECTED BY	ASSISTED BY	APPROVED BY	SUPERVISED BY	ACTED BY
COPYRIGHTED BY	CONTROLLED BY	RELEASED BY	PASSED BY	INTERMISSION !

A glance at the advance curtain of the modern screen feature play shows a situation as outlined above. From the producer to the camera man, flanked by the authors, artists and actors, supervisors, censors and other occupants of the box seats, the names must be flashed on the screen, for the endurance of the suffering audience, who paid their money to see the picture.

A Fade Out

Editor—Your scenario lacks color.

Writer—You have kept it so long, I suppose the color has faded.

✕ ✕

An Unlucky Tumble

Miss Film—Did the manager “fall” for your hard-luck story?

Actor—No; but he “tumbled” to it.

✕ ✕

Couldn't Do Both at Once

Actress—Don't be afraid of Fido. You know, barking dogs never bite.

Writer—Yes; but suppose he stops barking?

✕ ✕

The Afterglow

Screen star—Did that actor marry his old flame?

Director—Yes; now all the little sparks are flying around, raising blazes.



COPYRIGHT 1916 EMMET STUDIO, INC.

PARAMOUNT-BRAY

Colonel Heeza Liar enters the dramatic field and plays Hamlet in the famous duel scene.

In Good Voice

Producer—That actor is always singing his own praises.

Camera man—Yes; and he is always ready to respond to an encore.

✕ ✕

Easily Settled

Ticket seller—If that child is over twelve, it will cost you ten cents.

Mrs. Murphy—Phaix, then he is not over twelve.

✕ ✕

Fade Back to Reality

Mrs. Kriss—Did you have a vision of a new hat?

Mrs. Kross—Yes; but my husband told me to let it fade out.

✕ ✕

Doing Bits

Knick—Miss Film has any number of sweethearts now.

Knack—Yes; when the leading man broke her heart, it flew in all directions.



VITAGRAPH

This isn't a fashion parade—it is just a group of extras waiting to see if there is going to be a chance of being chosen for the day's work in a picture studio.

My New Sweetheart

By Harry J. Smalley

THERE is many a maid who has charmed me
 With her beauty of form or of face,
 And I fear on my heart you will find Cupid's dart
 Has more often than once left a trace!
 But this time I surely am captured,
 Though she knows me not, I surmise;
 And it's true we don't speak, still I see her each week,
 And for hours I gaze in her eyes!

It is true that I've never caressed her,
 And the chance is remote that I shall!
 True, I don't know the hue of her eyes, brown or blue;
 Still I call her my "sweetheart" and "pal"!
 Now to you, I suppose, this sounds foolish—
 Wasting love that's so true and so keen;
 But my heart's all a-thrill when her name's on the bill.
 And I gaze in her eyes on the screen!





KALEM

As soon as she gets her hat off, Miss Teare will tell us all about the dog and the auto.

She Saved Money by It

ETHEL TEARE, who has rejoined the Ham and Bud comedies, has a tragic story of her pet grayhound. She has always bragged about this grayhound. She claims he can beat any twelve-cylinder hound in the film colony out at Los Angeles. She was on a visit to New York, having come up from the Jacksonville studios, when she told the story. And she began to tell it almost before she had taken the hatpin from between her teeth.

"That dog could beat anything in sight," she said. "We raced him once with a jack rabbit, and he beat the rabbit—honest, he did. But he lost form while I was away for a while, and not long ago he came limping into the studio pretty well smashed up. I requisitioned some first aid to the injured right away and was binding up wounds and applying endearing terms when that man Ham strolled in. I begged him to tell me what had happened to my grayhound.

"'Hit by an auto,' said Ham.

"'Impossible!' I said indignantly. 'There isn't an auto in this county that could catch up with him.'

"'It not only caught up with him and knocked him galleywest when he wasn't looking, but it was a Flivver,' insisted Ham.

"'All right,' I said. 'Take him away. He's not my grayhound any more. Take him out and sic him on a snail.'

"'But if the auto struck him unawares'"—urged Bud.

"I won't own a dog that will let an auto strike him unawares or anywhere else," she flashed. "I drive an auto myself. Did I ever tell you how I saved \$15 by being arrested one night?"

She had her hat off by this time and was seated in the chaise longue that she likes best and chuckling over the story of the arrest.

"That's right," she went on. "We really were ar-

rested. I was driving a party of relatives who were visiting in New York with me, and we had been calling on some friends. We were hiking along at a nice, comfortable rate when we heard a hail from a motor cop behind us.

"'Draw up to the curb,' the voice said.

"Well, you know what that means. I drew up to the curb. I guess we looked wealthy.

"'You are exceeding the speed limit,' he said.

"'You're the boss,' I replied sweetly. I never argue with a policeman.

"My uncle signed my bond, and we promised to be at the courthouse at nine the next morning. I didn't try to argue the matter. I concluded that an innocent abroad has no rights. The worst of it was that we were all going to Chicago the next day, and I had expected to ship my car by freight the first thing in the morning. It was going to cost me something in the neighborhood of \$87.50. But instead of being at the freight depot at nine o'clock, we were paying out twenty-five nice, fat dollars to the man who collects these trifles.

"All of which made me late at the freight depot. I drove in there about twelve o'clock and found a man there who had a car of the same make as mine. We compared cars and discovered that we were both shipping to Chicago.

"'I reckon we can save some money,' said the man.

"'Show me!' I said eagerly, having just lost my influence over twenty-five dollars.

"To make a long story short, we rented a car to Chicago, or hired it or whatever they call it, and shipped both the cars for the same price I had expected to pay for just one. You see, we got rates by getting a whole car. And it is equally plain that I saved fifteen dollars by being arrested. You know, if I could meet that motor cop who pinched me, I'd give him five dollars for the favor."

"Well, it's a hard world," mused Bud.



FAMOUS PLAYERS

Valentine Grant as Jean in "The Daughter of MacGregor."

THE PLUCKY little daughter of the strict Scotch elder has left her home in sorrow at the unjust accusations of her father and is on her way to an unknown uncle in a logging camp in America. She earns money for her passage by joining the Robinson's Family Show and dancing and piping as they travel through Scotland, making all the country fairs. She finds the man she loves in America,

and the young wedded couple return to the old home in Scotland, where her wearied old father is willing to bend his stern pride and admit that he was wrong in accusing his daughter on the strength of the evil tongue of the village gossip, who wanted to marry him and who was jealous of his daughter Jean. Miss Grant makes a bonnie, braw little Scotch lassie.



ANN PENNINGTON GIVES A LUNCHEON TO THE FREAKS

A complete circus was used by the Famous Players in support of Ann Pennington in the Paramount picture, "The Rainbow Princess." Of course, no circus is complete without "freaks." The freaks were at the studio all day. When their work was done, the Fat Woman, who weighs six hundred pounds, requested Director Dawley to summon a taxi for her. When the taxi arrived, instead of notifying the Obese Wonder, Dawley sent the midget of the combination to bargain for a rate.

"How much to take one passenger to Coney Island?" piped the midget.

"Seven dollars," replied the chauffeur, with the air of one who knows a bargain when he strikes it.

"All right," acquiesced the midget and hurried back into the studio. When the Fat Woman bustled and rumbled out of the door a moment later, the chauffeur took one horrified look and fainted on the wheel.



PATHE

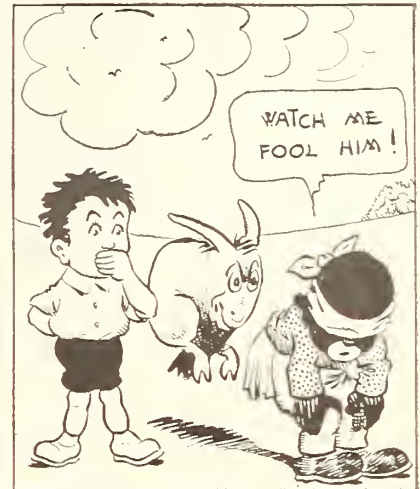
Harold Lloyd, in "Lonesome Luke's Trolley Troubles," arouses the ire of the passengers by neglecting his work to flirt with a pretty girl.



PATHE

The pretty girl is invited to take a front seat by the motor-man, and Luke thinks he had better keep an eye on the flirtation that develops.

Bobby Bumps Starts a Lodge



Bobby Bumps starts his lodge, "The Order of the Exalted Bumps," with one member. He has to blindfold him to keep him from seeing things—meaning the goat.

He urges Mose to stand steady and to pay no attention to passing distractions. Bobby looks forward to having considerable fun out of the initiation, having picked a sturdy goat.

Mose has a few plans of his own, however, and proceeds to put them into execution. He waits until the goat is about due, and then—whirls. It makes some change in Bobby's plans



The goat seems to be about as much surprised as the lodge organizer. He has found out what happens when an irresistible force meets an immovable object.

Mose "recommends himself most highly" at the success of his plan and becomes chief initiation ruler of the new lodge. Even the goat avoids him.



The Film Fan Has a Word for Critics

"I SEE the critics say"—began the Grouch.

"Yes, and these critics make me to laugh," broke in the Film Fan. "I used to read the critics, too. I have been loafing around the projection rooms lately, and I've met a lot of them. About once in a blue moon they say what they really think about pictures. The rest of the time they say what they think the public expects them to say. Some of them imagine criticising a play means to rend and tear it to bits and cause the producers to fear them personally. Some of them try to praise all the pictures, on account of the advertising pages. Not two out of the whole lot of them dare to give a free and impartial criticism of a picture."

"That's a pretty plain statement," complained the Grouch.

"It is plain," agreed the Film Fan. "I meant it to be plain. Viewing pictures is a profession in itself. It is a luxurious sort of pastime. As soon as a picture is ready, notices are sent to the critics to gather round and 'view the remains.' The projection room is comfortably dark. There is no music to distract your attention. The chairs are roomy and soft. The critics gather silently, slump down and rest their heads easily on the backs of the chairs. The lady critics politely remove their hats and discuss the projections seen that morning or to be seen next day. Somebody hollers to Jim or Dan or Bill to 'Shoot!' and the picture swiftly whirs across the screen."

"Sometimes a critic, bolder or more sure of his job than the rest, ventures a dismal chuckle at a preposterous picture. If the picture is more than usually rotten, one or two snatch a nap. Viewing pictures is apt to be wearing work. You feel mighty important, being one of the elect to see this picture. You feel as if the producers, the manufacturers and the actors were hanging breathlessly on your verdict."

The publicity director is ready for you with stills and typewritten synopsis. They want to find out what the critics think, but the critics prefer to keep their thoughts to themselves. With the aid of a book of synonyms and a dictionary, any critic may soon form for himself a vocabulary that is rich in new and unaccustomed words. He likes to spring these as often as possible. If he can hold up a few thin spots in the play to the public eye, he esteems himself a wise and profound critic.

"What he forgets is that the play was not written and produced for his especial benefit. The opinion of one man or one woman, satiated as they must be with the task of

viewing pictures day in and day out, is not invariably accepted by the picture-seeing public as the court of last appeals. As against sixty people who read the criticism and guide themselves by it, there are six thousand who never see it at all and who blithely go to the pictures night after night, never once knowing that they are enjoying a picture that has been severely condemned by a critic.

"The truth is that the average critic does not criticise for the public. The critics read only each other. The public knows little of literary style or construction and cares less. It wants realism, continuity, logic, thrills and general entertainment. For every highbrow who rises superior to the motion pictures, there are one thousand lowbrows who openly revel in them and are the best advertisers and most sincere critics."

"We need the criticisms. But we need honest criticisms. I heard one of 'em the other day. He was standing in an elevator just behind me."

"'Rotten show,' he admitted. 'Darned if I see how I can give it a good notice, but I have to. The city desk told me it would have to have a good notice!'"

"Well, why don't you write 'em?" jeered the Grouch. "If the critics don't do 'em right, pitch in and write a regular criticism yourself. There are no strings on you."

"Don't be sure about it—I may, at that," grinned the Film Fan. "At least, I would give my honest opinion of the picture—regardless of advertising or editors. And there's another thing. I was talking to a scenario editor the other afternoon. She knows every turn in the game. And she spoke of the belief of the public at large that almost anybody could write scenarios. They do, too. I have seen just as rotten scenarios written by a Western senator who ought to know better as I have from a day laborer who thought he could write just as good pictures as those he saw. The scenario editor was charitable."

"'In many of these scripts,' she said to me, 'there is a germ of a good script. But in most instances the author has not taken time to develop it. He has written the synopsis at white heat and imagines it good because it has interested him in the writing. He forgets that it must come in competition with hundreds of others just as good and hundreds of other scripts that are far better. When he can get the perspective that the reader does, with the script standing in line with many others equally good, he will have taken the first step toward becoming a successful script writer.'

"'A successful writer of stories cannot always write good scripts. That is because he sees his story as it would appear on the printed page and as it would appeal to the mentality of a reader, rather than as it would be shown pictorially to the eye of the beholder. He cannot visualize it in action. For this reason the amateur is as apt to produce a good picture as the experienced story writer. He stands more than an even chance, once he has learned to whip his picture into shape—to develop the plot and to remember that when he submits a script for acceptance, he is not asking for personal favors, but is competing in the open market with thousands of other people who can do just as good work as he can.'"

How Big Men Acquire Mental Energy and Health

How America's Most Prominent Business Men Increase Their Mental and Physical Power; a Wonderful New Method of Re-Creating Every Cell, Tissue and Organ of the Body. Now Within the Reach of Everybody; Enables Anyone to Get the Most Out of Life in Health, Money, Pleasure. No-Drugs, No Medicines, No Violent Exercise, No Dieting—Nothing to "Give Up," Nothing Unpleasant to Do.

By W. W. WASHBURN

THERE is a new and wonderful system of reconstructing and recreating the human organism—a system of mental and physical development that has already revolutionized the lives of men and women all over the country. It has brought them a new kind of health, strength, energy, confidence and success. It has given them such marvelous energy of mind and body that they enjoy a life so full, so intense, so thoroughly worth while, that the old life to which they were accustomed seemed totally inferior in every respect. Already hundreds of financiers and industrial leaders, thousands of eminent physicians, judges, lawyers, congressmen and tens of thousands of shrewd men and women in every field have adopted the new system, and all are unanimous in their high opinion of its wonderful merit. See partial list of pupils in panel at right. This new system has given its users an entirely different idea of how truly healthy and happy a human being can be—how overflowing with energy, dash and life. And it is so thoroughly natural and simple that it accomplishes seemingly impossible results entirely without the use of drugs, medicines or dieting, without weights, exercisers or apparatus, without violent forms of exercise, without massaging or electricity or cold baths or forced deep breathing—in fact, this system does its revolutionizing work without asking you to do anything you do not like, and neither does it ask you to give up what you do like. And so wonderful are its results that you begin to feel renewed after the first five minutes.

How the Cells Govern Life

The body is composed of billions of cells. When illness or any other unnatural condition prevails, we must look to the cells for relief. When

we lack energy and power, when we are listless, when we haven't smashing, driving power back of our thoughts and actions, when we must force ourselves to meet our daily business and social obligations, when we are sick or ailing, or when, for any reason, we are not enjoying a healthy and happy life, it is simply because certain cells are weak and inactive or totally dead. And this is true of ninety people out of every hundred, even among those who think they are well but who are in reality missing half the pleasures of living. These facts and many others were discovered by Alois P. Swoboda and resulted in his marvelous new system of cell-culture.

Re-Creating Human Beings

Swoboda has shown men and women in all parts of the world and in all walks of life, how to build a keener brain, a more superb, energetic body, stronger muscle, a more vigorous heart, a healthier stomach, more active bowels, a better liver and perfect kidneys. He has, times without number, shown how to overcome general debility, listlessness, lack of ambition, lack of vitality—how to revitalize, re-

generate and restore every part of the body to its normal state—how to recuperate the vital forces—creating a type of physical and mental super-efficiency that almost invariably results in greater material benefits than ever before dreamed were possible to you. Swoboda is only one perfect example of the Swoboda system. He fairly radiates vitality, his whole being pulsating with unprecedented life and energy. And his mind is even more alert and active than his body; he is tireless. Visit him, talk with him, and you are impressed with the fact that you are in the presence of a remarkable personality, a superior product of the Swoboda System of body and personality building. Swoboda embodies in his own super-developed mind and body—in his wonderful energy—the correctness of his theories and of the success of his methods.

A Startling Book

—FREE

No matter how well you feel, no matter how successful you are, Swoboda has written a wonderful book that you should read—a book that shows how you can become ten times as healthy, ten times as full of energy and vitality, ten times as capable of enjoying life to the full as you've ever been before. Until you read this book and learn what Swoboda has done for others, you can never know the possibilities of life that you are missing.

Tear out the coupon on this page, write your name and address on it, or write a letter or even a postal card, and mail to Alois P. Swoboda, 1981 Aeolian Bldg., New York. Even if you gain but one suggestion out of the 60 pages in Swoboda's book, you will have been repaid a thousandfold for having read it. By all means do not delay, do not say "I'll do it later," but send the coupon or a letter or postal now, while the matter is on your mind. Remember, the book is absolutely free—there is no charge or obligation now or later. When so many millionaires, so many professional men, so many working men, have already gained so much from the remarkable Swoboda System, you cannot afford to miss the details of it as explained in Swoboda's new free book. Send in the coupon or a letter or postal NOW.

A Few of the Famous People Who Use This System

F. W. Vanderbilt
W. G. Rockefeller, Jr.
William Barnes, Jr.
Gen. W. A. Kobb
Gen. J. F. Bell
Franklin Murphy
Howard Gould
W. R. Hearst
John B. Stanchfield
John C. Spooner
Alfred I. du Pont
Percy A. Rockefeller
A. W. Armour
Charles F. Swift
E. A. Cudahy
Oscar Straus
Simon Guggenheim
A. Lewisohn
Mrs. C. P. Huntington
Mrs. Archer M. Huntington
Countess de Locquenille
Mrs. Herman Oelrichs
Maxine Elliott
Anna Held
Mrs. H. C. Chatfield Taylor
Clarence Buckingham
W. P. Clyde
Nat C. Goodwin
Jacob A. Cantor
Oscar Hammerstein
Francis Wilson
F. L. Perley
H. M. Flagler
Frank A. Vanderlip
Pliny Fisk
Edward Lauterbach
J. R. Roosevelt
Samuel W. McCall
Otto H. Kahn
W. Lyman Biddle
F. N. Doubleday
Boies Penrose
Edward Thaw
Hamilton W. Mable
G. Schwab
Ellihu Root, Jr.
Mrs. Theodore Havemeyer
James H. Post
Marshall Clyde
W. F. Havemeyer
Caldwell K. Biddle
Stanley Washburn
W. M. K. Olcott
Judge Staake
George A. Post
Adolf Pavenstedt
Rev. Dr. Robert J. Achetter
The Earl of Meath
Burton Holmes

What Others Have to Say

"Worth more than a thousand dollars to me in increased mental and physical capacity."
"Effect was almost beyond belief."
"I have been enabled by your System to do work of mental character previously impossible for me."
"Last week I had a reading of my blood pressure and was gratified to learn that it was fully ten points below the previous reading. This was a surprise to me as well as to my physician, who did not believe that my blood pressure could be reduced because of my advanced age."
"I was very skeptical, now am pleased with results; have gained 17 pounds."
"The very first lessons began to work magic. In my gratitude I am telling my croaking and complaining friends, 'Try Swoboda.'"
"Words cannot explain the new life it imparts both to body and brain."
"It reduced my weight 20 pounds, increased my chest expansion 5 inches, reduced my waist 6 inches."
"Very first lesson worked magically."
"My reserve force makes me feel that nothing is impossible; my capacity both physically and mentally is increasing daily."
"All your promises have been fulfilled."
"Your System developed me most wonderfully."
"I believe it will do all you claim for it; it has certainly made me feel ten years younger."
"Swoboda System an intense pleasure."
"Doctors told me I had hardening of the arteries, and high blood pressure. They advised me against exercise. Conscious Evolution reduced my blood pressure and made a new man of me."
"I consider your System the finest thing a man can take and would not take anything for the benefit I have received."
"Muscles developed to a remarkable degree."
"Ten minutes of your system is equal in value to three hours of horseback riding."
"Although I have only been using your System four days, my muscles are much firmer already."
"Cannot speak too highly of your System."
"I have many friends who have taken your System, and all recommend it very highly."

Please send me your free copyrighted book, "Conscious Evolution."

Name

Address

City..... State.....

Mail to ALOIS P. SWOBODA, 1981 Aeolian Building, New York City

Instant Bunion Relief Prove It At My Expense



Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment FREE, entirely at my expense. I don't care how many so-called cures, or shields, or pads you ever tried without success—I don't care how disgusted you are with them all—you have not tried my remedy and I have such absolute confidence in it that I am going to send you a treatment absolutely FREE. It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing tighter shoes than ever. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.



Voice Thrower

Learn to throw your voice into a trunk, under the bed, out in the hall or anywhere. Lots of FUN fooling the Teacher, the Janitor, Policeman, or Friends.

The Ventrilo

is a little instrument that fits into the mouth out of sight. Boys or Girls can use it. NEVER FAILS! A 32 page book on Ventriloquism sent with the VENTRILO for 10c. Royal Novelty Co., Dept. 45 SO. NORWALK, CONN.

YOU CAN HAVE BEAUTIFUL EYELASHES AND BROWS

(just like mine). EYEBROW-INE, a hair food stimulates the quick growth to perfect, heavy, long, Luxuriant LASHES and BROWS, adding 100 per cent to your beauty, charm and attractiveness. EYEBROW-INE is absolutely harmless—sure in results. EYEBROW-INE mailed in plain sealed cover on receipt of price 25c. 50c or \$1.

REES MFG. CO., 952 Columbia Ave., Philadelphia.



Write for Money! MOVING PICTURE PLAYS Short Stories, Poems, Etc.

\$10 to \$300 Each Constant demand. Devote all or spare time. Correspondence course is NOT required. Start work at once. Details FREE. Atlas Publishing Co., 343 Atlas Bldg., Cincinnati, O.



Let us send you two clever card tricks—puzzling to your audience, yet easy to do. Also booklets illustrating

numerous Magic and Card Tricks. All for 10c. We have a selected number of new Card Tricks Sent for \$22 postpaid

THE MAGIC SHOP

54 N. 13th St. Phila., Pa.



PATENT YOUR IDEAS

\$9,000 offered for certain inventions. Book "How to Obtain a Patent" and "What to Invent" sent free. Send rough sketch for free report as to patentability. Manufacturers constantly writing us for patents we have obtained. Patents advertised for sale at our expense.

CHANDLEE & CHANDLEE, Patent Att'ys, Est. 20 years, 958 F. St., Washington, D.C.



"EVERBRIGHT SILVER" FRIENDSHIP RING Sent To advertise, we will send this ring, your size, your initials hand engraved, for 12c. Every ring warranted five years. THE AUCTION CO., Dept. 1048 Attleboro, Mass.

AT ONCE—ten ladies to travel, demonstrate and sell well established line to our dealers. Previous experience not necessary. Good pay. Railroad fare paid. Goodrich Drug Co. Dept. 88. Omaha, Nebraska.

Who's Who and Where

Lule Warrenton has formed a company of her own to supply programs for children's matinees.



Dr. Sugden, the Alaska explorer, is in New York after a run about the Eastern States with his wonderfully graphic Alaskan films.



Charlotte Walker is to star in "Sloth," a McClure picture, which Theodore Marston, formerly of the Vitagraph Company, will direct.



Sidney Olcott has left the Famous Players Company and is making plans for producing some gripping pictures of his own in the near future. You cannot beat Mr. Olcott as a director.



Ivy Close, the English beauty, has closed her comedy work with the Kalem Company and returned to England to see her husband, Elwin Neame, before he goes to the front on active service.



Oliver Morosco says he never said what the *Green Book* said he said. He says what he did say the *Book* never said he said. But the *Green Book* will be published next month just as usual.



Many a youngster swinging a baseball bat in the city streets to-day has Cleo Madison to thank for his fun, for Miss Madison, who cannot deny youthful aspirations, has given away bats and balls galore.



"Is Any Girl Safe?" has been condemned by the courts. It had already been condemned by the courts that had viewed it in the guise of audiences. Even audiences hate to be made use of to get a bad play over.



Charles Hill Mailes, stage and Biograph actor, has a role in a Lois Weber production of a feature based on a celebrated murder case in New York City. With Mailes in the picture are little Lena Baskette and Evelyn Selbie.



Juanita Hansen is going to write a humorous series, called "Letters of a Schoolgirl." She found the material for this in a schoolgirl's notebook, containing many observations on motion pictures, which she picked up recently on a Hollywood street.

William Garwood, who has for a long time wanted to try his luck on the legitimate stage, has temporarily left the motion pictures and will soon be seen at the Morosco Theater, where he is rehearsing a part in "On Trial," with the Oliver Morosco Stock Company.



T. H. Davison, of the well-known Davison Film Agency, London, England, ran over to New York recently. Mr. Davison, who is one of Great Britain's greatest film distributors, came regarding organization among foreign distributors of American films. Mr. Davison's views on the position of American feature films in the British market are expected to be of both interest and advantage to the trade in general.



Valeska Suratt was in despair over the growth of her collection of gowns, until she happened to drop into her lawyer's office one day and noted the systematic manner in which he disposed of his letters. Right away Valeska goes out and invests in a card file and resorts to this when she wants to know the whereabouts of any particular gown. She keeps the gowns in the closet still, of course, and only the card index in the boxes.



The producers of Pathe's "Luke" comedies have the youngest personnel in the business. Manager Dwight Whiting is twenty-four. Director Hal Roach is the same age. Bebe Daniels and Gertrude Short are just under sixteen, and Fat Lampton, who tips the scales at four hundred pounds, is seventeen. Harold Lloyd, the famous "Luke," is twenty-one, and "Snub" Pollard twenty-two. Since most of the players are under age, their parents have to sign their contracts.



Edna Mayo says snakes are not nearly as serpentine as they are painted. She became so attached to one of them when she was rehearsing for "The Return of Eve" that she grew quite fond of his snakeship; but the owner refused to part with his pet, even when Edna offered a good price for it. She insists that snakes have a lot of character.

EVERY STORY JUST AS THRILLING AS YOUR FAVORITE MOVIE PLAY

AND TOLD BY THE SUPREME MAS-
TER OF THE STORY TELLING ART

Among all the great authors whose stories have entertained, fascinated and inspired readers of all ages, there is one who stands head and shoulders above them all—

Robert Louis Stevenson

Another Brunswick Bargain for PROMPT Buyers

6
Volumes

Cloth Binding
Gold Decorations
Large Clear Type

Over
250
Titles

Novels
Short Stories
Essays, Poems

Only
\$1.74
For the Set

Entrancing Stories of Adventure, Mystery and Travel—

of gold-belted sailors and bristling buccaneers, of piracy and hidden treasure, of shipwreck, of dark deeds on the lonely beaches of spice-scented Isles in Southern Seas—of swaggering blades and brawls, with glimpses of shady quarters of European capitals—if you love stories of the sort that will take you out of yourself—make you forget the humdrum 20th Century with its stale commonplace diversions—then you will devour every one of these volumes of Robert Louis Stevenson from cover to cover.

But the closest scrutiny will fail to reveal an unclean thought or suggestive line anywhere in Stevenson. His men are men of Nature's own stamp—sudden and quick in quarrel, mayhap, but men of the sort that appeal to manly men. And as a story teller Stevenson is a master of style and art that defies imitation.

Secure Your Set NOW AT A REAL BARGAIN PRICE

There is no anniversary occasion for which these volumes are not appropriate as gifts. What would tickle your boy's fancy more than "Treasure Island?" For the younger children there is the rare "A Child's Garden of Verses," in which Stevenson catches the beautiful spirit of childhood in a way that no other author, save Dickens, has ever approached. Whatever in life or nature Stevenson touched, he described with a familiar realism that invested the creations of his fancy with the potency and charm of actuality.

ORDER TO-DAY

The complete set is only \$1.74, delivered at your door—if you are prompt

FF11

Brunswick Subscription Co., 449 Brunswick Bldg., New York City

Enclosed find \$1.74, in full payment for the six-volume set of Stevenson. Send books, carriage prepaid, to

Name

Address.....
Canada, Postage Extra.



You Can Have Beautiful Eyebrows and Eyelashes

They give charm, expression, loveliness to the face, adding wonderfully to your beauty and attractiveness. Society women and actresses get them by using

Lash-Brow-In

It promotes in a natural manner the growth of eyebrows and eyelashes, making them thick, long and silky, giving depth and soulful expression to the eyes. A guaranteed pure and harmless treatment. Send 25c (coin) and we'll mail LASH-BROW-IN and our FREE Beauty Booklet prepaid in plain sealed cover. Beware of worthless imitations. Genuine LASH-BROW-IN sold only by Maybell Laboratories, 4008-19 Indiana Ave., Chicago

BIG WONDER PACKAGE

1 Great North Pole Game (size 18x11), 1 Big Roll Stage Money, 1 Game Authors (48 Cards), 1 Cribbage Board, 1 Checker Board and Men, 1 Pack Pinochle cards (48 cards), 38 other Games, 19 Lessons in Magic, 1 Set of Dominoes, 27 Authograph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Conundrums, 85 definitions of Flowers. All the above for 10c. with large catalogue.

ROYAL GAME CO., Box 3 So. Norwalk, Conn

WRITING Photoplays and Fiction

Only Successful Method of Extension Study Instruction for first time by well-known Editor-Author-Lecturer. An Institution that is Reliable. Booklet also "Where to Sell" on request.

PHILLIPS SCHOOL

Box 456, 25 West 42nd Street, New York City

NEW SCIENTIFIC WONDER "X-RAY" CURIOL

PRICE 15c. SILVER ONLY. BIG FUN

BOYS You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh.

MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.

Be an Artist

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating. Pencil and Crayon Portraits. Earn \$25 to \$200 a week. By our simple method your talent is quickly developed without interfering with present work.

By Mail or Local Classes. Small sums you now flatter away pay your tuition. Write for terms, list of successful pupils and instruction method FREE.

ASSOCIATED ART STUDIOS 2208 Flatiron Building, New York

September Morn Ring—Sent

The beautiful raised figure of the young girl is a wonderful reproduction in metal, of the original painting. The background is hard enameled in two colors to represent sea and sky. Ring is made of "Everbright Silver" warranted five years. We send it, your correct size, for only 12c to help pay advertising.

THE AUCTION CO., Dept. 1081 Attleboro, Mass.

\$50 to \$100 Weekly Writing moving picture plays in spare time. Great demand. YOU can write them. We show you how. Experience not necessary. Send for free booklet of valuable information and special Prize Offer.

Chicago Photo-playright College, Box 278-69, Chicago

MAGIC SCHOOLS **POCKET FREE TRICK**

Illustrated Catalogue Included. Send 6 Cents in Stamps

MAGIC CO., Sta., 5, 249 W. 38th St., NEW YORK

Carmen Phillips, though of the dark type associated with the idea of the opera classic, is not at all like her namesake of the stage. She is most demure and quiet, and at the Fox studio nearly always may be found in her dressing-room with a bit of embroidery.



Douglas Fairbanks went back to California on five hours' notice last month. He said he had stood it just as long as he could without getting back to Calif. He says all he wants to make him quite happy is a studio of his own, Anita Loos to write captions, and John Emerson to direct him.



Edward Guetlin, one of the busy little Gaumont camera men who turn out the wonderful "See America First" pictures for the Mutual Film corporation, is writing a book about "The Troubles of Camera Men." If he hews near the line, that ought to be a fascinating book.



Anna Little was brought up more like a boy than a girl. From the time she was a tiny toddler she has had her own horse, and until she was long past the age when most little girls don long skirts and entertain beaux in the parlor o' Sunday evenings, she'd sneak out in her boy's riding clothes for a gallop over the hills when her mother wasn't looking.



Louise Huff is to play Lola in the picturization of Booth Tarkington's story, "Seventeen." She was cast for Sister Jane, until she discovered that Jane's specialty was apple sauce. Miss Huff cannot bear the sight of apple sauce, so she picked on Lola, the girl with the fluffy dog, who talked baby talk and drove William to distraction with her coquettish ways. If the picture is as good as the story was, it will be a corker.



Donald Thompson, the Leslie war photographer, is back with a trunk full of war films that are the real thing. He showed them to a bunch of friends one night, and the Government War College bought them to show in the college. He has twelve reels, two of them showing such realistic scenes of the horrors of war that three young women fainted, one after the other, one night at the Crystal Films projection room, when the films were being run off.

Not so very long ago the producer painted furniture on a backdrop and never thought of having a three-sided room for a setting. To-day he builds remarkably substantial backgrounds. For one scene in "The Rainbow Princess," Director J. Searle Dawley had a set constructed which showed two rooms, a complete grand stairway, with the second and mezzanine floors. The camera was placed on the mezzanine floor and focused through the opening of the grand stairway into the great library beyond, making an extremely effective setting.



Linda Griffith, star of the forthcoming Frank Powell feature, is already at work on another scenario, which she expects to have finished by October. Mrs. Griffith has been too busy this summer for a vacation, but it doesn't bother her any. "Next year," she says, "I hope I will have time to go away for a few weeks. Right now I have a lot of work to do." All she does, besides keeping house, is write scenarios, play leading parts, write articles for the magazines and carry on a few charity enterprises in which she is interested. The rest of her time she wastes in eating and sleeping.



E. H. Sothorn does not care for an assortment of pets. When he was finishing the scenes of "An Enemy to the King," the director sought to introduce a bit of realism to the king's bedchamber by gathering a choice assortment of poodles, monkeys and birds, with a cat or two. The resident studio dog, a fat and worthless old creature who elicits no attention usually, felt it his duty to clean out the house, and he waded right into the bunch. Sothorn had to take second place for a few brief but busy moments, while the collection of the remains was taking place, for the hostile group of animals fought shoulder to shoulder against the resident canine—and almost finished him.



Tom Kennedy, of the Sennett-Keystone studios, played a bit of unexpected business into a picture recently that surprised him as much as the director. Kennedy was playing the hero act in rescuing heroesses from a burning schoolhouse, and in his enthusiasm at heroing, he allowed his luxuriant locks to get a bit closer to the flames than the script really called for. Lou-

ella Maxam noticed it before he did, and while the cruel flames were licking up locks from his noble brow, she made a dash at him with a bucket of water and put him out.



Camille Astor, who plays the role of the French maid to Helen Ware in "The Garden of Allah," has no desire to be a heroine. She wants to shine as a "Villainous Vampire."



"Lena," one of the two Selig giraffes, and one of the finest specimens of these rare animals to be seen in America, was taken sick and died recently. Mr. W. N. Selig is going to have the body mounted and present it to the museum at Los Angeles.



Helen Holmes, with J. P. McGowan and the rest of the Signal players, has moved to Hume, farther inland than Arcata, where the frequent fogs gave them too many idle days. Fogs, insists Miss Holmes, are excellent for the complexion, but terribly hard on the film business.



Edith Sterling has signed with the Premier Film Company to play with Tyrone Power in "The Planters." The fact that she has to go to Guatemala to put on some of the scenes does not bother Miss Sterling in the least. She loves to travel, and she is not afraid of heat, natives or noxious insects.



Mary Sunshine went to a party not long ago, and her father brought her home early, in obedience to a strict home discipline. Some of the other guests, who missed her, spread the report that little Mary Sunshine had been kidnapped and startled her director, Henry King, into spasms—almost. After he had spent some terrified time in consultations with the police station, he discovered that his baby leading lady was safely reposing at home after her social triumphs.



Motion picture exhibitors realize "what's in a name," for they protested vigorously when it was suggested that the title of the new combination, known as the Kleine-Edison-Selig-Essenay Service, be shortened by using the initials only. "Each one of these names is worth hundreds of thousands of dollars," they say. "Why hide them with initials?"



For the transformation of the ragged urchin who went to Eugenie Besserer recently for work, into the clean working lad who is to-day her devoted slave and shadow, Miss Besserer alone is responsible, for, with her ever-ready sympathy and kindness, she took this boy in, fed and clothed him, and got him a position.



American Queens

JAMES MONTGOMERY FLAGG, CHARLES SARKA and ALONZO KIMBALL drew eight covers for Judge which attracted widespread attention. Requests from readers and subscribers poured in for copies of these pictures, and so the Judge Art Department gathered the eight prints into a flexible portfolio stitched with silk cord.

¶ This album is now offered to the public for \$2.00

¶ These pictures, which attained such remarkable popularity, will be a valuable addition to any library table and they will make any walls attractive. Their appeal is not only in their individuality, but in their striking artistic merit, as a glance at the artists' names indicates. \$2.00 with the coupon below will put this album in your home.

Judge

225 Fifth Avenue
New York

JUDGE, 225 Fifth Ave., New York
Enclosed find \$2.00. Send me one copy
of AMERICAN QUEENS.

.....
.....



DON'T YOU LIKE

My Eyelashes
and Eyebrows?

You can have the same

LASHNEEN.
TRADE MARK

A Hair Food

applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at Drugists. Mailed on receipt of 25c coin and two cents postage, or Canadian money order.

Beware of Imitations!

LASHNEEN COMPANY (Dept. 25) Philadelphia



**"Let go me leg,
Clancy, or I'll wal-
lop you on the nut
with this pick!"**

You can obtain this most popular of all laugh-producing pictures through the mail, on heavy plate paper, size 7x9, on an art mount 11x14 inches, guaranteed to brighten up any corner in house, club, office or camp. Sent prepaid in heavy mailing tube for only 25c to introduce our new 32-page catalog of pictures for the den. Or send 10c for the book alone.

CELEBRITY ART CO. 37B Columbus Avenue BOSTON, MASS.



Boys, grab this latest scream—Charlie Chaplin comic squirt pin. Fastens on coat lapel, rubber hose attached to squeeze ball filled with water concealed. Every boy comes to see DOPY, mash squeeze ball, a fine stream of water squirts in his face. Huge uproar ensues. Order one today and get your share of this big fun. Sent postpaid for 15c coin only.

THE UNIVERSAL NOVELTY CO.,
Call Box B1390 Jacksonville, Fla.

Why Not Write Photoplays?

that bring \$50 to \$500 each? All there is to Learn set forth for the first time by its Greatest Master. 30,000 words of Instruction; including Complete Photo-play. Not a Correspondence Course. \$2. Complete. Money refunded if not satisfied.

STANHOPE-DODGE CO.
Box 43F Larchmont, N. Y.



NEW BOOK FREE

Write today for the book that tells about opportunities in the profession of Signal Engineering. Men are needed. Learn, too, how you can get training you need to fill the big job.

\$125 to \$300 a Month

The free book will give you just the information you want. Write for it now—immediately. Here is a golden opportunity.

DEPT. OF SIGNALING—Dept. 1598—1810 Wilson Ave., Ravenswood Sta., Chicago, Ill.

CHALK—TALKS

I offer a complete book of instructions on how to conduct such a performance in vaudeville, public gatherings, etc. If you can copy simple pictures you can succeed. Let me start you out with a unique line of talk and catchy drawings so you can make a "hit." There's a demand the year 'round for this line of art. Price \$1. Particulars free.

CLYDE TRUMAN
Room C 1755 East 55th St. Cleveland, Ohio

WRITE FOR MONEY

Send us your ideas for Photoplays, Stories, etc. We will accept them in ANY form—correct FREE—sell on commission. BIG REWARDS. Hundreds making money. So can YOU! Write today for full details. Writer's Selling Service 28 Main Auburn, N. Y.

Earn Big Money

writing photoplays. Constant demand. \$10 to \$100 each. Send \$1.00 for book. Tells you how. Address

R. F. HAUENSTEIN, 123 Harrison St., Elkhart, Ind.

True Boardman made his stage debut as a "song and dance" specialist. "Stingaree" never liked to be reminded of it when he later became prominent as a dramatic actor.

Ruth St. Denis has trained four society girls of Los Angeles as Oriental dancing girls in the new Lou-Tellegen picture for the Paramount program. The dancing girls were chaperoned by maids and interested mothers.

There are advantages in having versatile stars in a show. Ann Pennington, who does the hula hula dance in "The Rainbow Princess," has her screen all ready to take her place if she should sulk or become indisposed. It's dollars to doughnuts that little Annie isn't going to renig on her job.

The handsome man who played the assistant detective in the Famous Players-Paramount picture, "The Smugglers," was none other than William Scully, assistant to Director Sidney Olcott, who presided over the picture. His other duties resting lightly upon his shoulders for the moment, Scully agreed to play the part.

Honduras, according to Consul E. M. Lawton, of Tegucigalpa, wants some educational films. They want films that show mechanical operations and processes in factories and large manufacturing concerns, together with films showing methods and practices in agriculture, natural history, forestry, etc.

For the first time since Helene Rosson joined the American company, she is taking a rest and is spending it at her pretty home at Santa Barbara. Up to the present time Helene has always been called upon to get ready for a new picture before the one she has been acting in has been completed. Helene says she is getting all the sleep she wants for the first time in two years.

Marie Dressler had to go into retreat for a few weeks after her strenuous experience at Coney Island in filming the scenes for "Tillie's Day Out." Tillie kept every minute of that day pretty busy, with bumping the bumps and looping the loops, chuteing the chutes and being drawn beneath automobiles and a few other gentle little stunts that

her director handed her to do. But Miss Dressler is of a resilient disposition and says she is repaired and all ready for the next assignment.

Mabel Normand has paused long enough in her strenuous career of making comedy-drama pictures to send forth a few thoughts about the censorship. Mabel declares she is agin the censors. "I am against censorship, whether it be municipal, State or Federal," she says. "The film industry is directed by men of sufficient mental and moral calibre to know the proper conduct and legislation of their profession. Censorship is a hindrance and a burden to one of the most vitally important institutions of to-day—the film drama."

Panthus, the ugly dog of the Thanhauser picture, "Prudence, the Pirate," forgot his benefits and ran away from the studio at New Rochelle. Panthus was retrieved from the pound in the first place and should have been tickled to death to stick around a good job with plenty to eat and a regular salary. He created some consternation when he was missed, for his presence in a picture was earnestly desired. Director Parks looked upon it as a hopeless job to find him again, but Panthus was later discovered frolicking around a baseball lot, having the time of his life with the ball gang. He accepted his reproof with becoming humility and accompanied his captors back to the reservation without remarks.

We are in receipt of a letter from a darling young thing in the South. She begs that we will find her a job in the pictures. "Write me right away how much I can get a room for, and I will let you know when I am coming," she says, "and you can meet me at the train. My sister and I want to join the motion pictures. We sing in the church choir, and our mother is willing for us to come if the pictures do not show on Sunday. If we have to rehearse on Sunday, we cannot come, so please do not rehearse on Sunday, as we want to join the motion pictures. We can ride horseback, but only with a side saddle, and we can sing and dance all the new dances. We are all ready to come whenever you write us to come."

It is said that Marguerite Clark has given up her plan to return to the stage and that she will remain with the Famous Players.



The Essenay people claim they have an heiress worth \$2,000,000 playing in their pictures. Shucks! how that girl must love her art!



One more picture star is going out "on his own hook," for J. Warren Kerrigan, featured star of the Big U, will make his own pictures in his own studio.



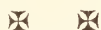
Marjorie Daw went to Thousand Pines to spend a few weeks with her brother, Chandler House, the young Fine Arts star, who is recuperating from a serious injury.



The "sandman" got Camille Astor while she was working in a desert scene showing a sandstorm, in "The Garden of Allah," for a quantity of sand was blown into her eyes, causing her great pain.



Ruth Roland has gone back to the thrillers, and in the new Pathe serial, "The Neglected Wife," Miss Roland proves once more that thrilling is indeed her specialty, even going so far as to fall off bridges and drop hand over hand down the side of buildings to do it.



Those Marvelous Movies

Have you seen the Bold Hero, with awful commotion,
Plunge into the depths of the turbulent ocean,
The Lady, the Villain, the Papers to get;
Then emerge, calmly smiling,
Triumphant, beguiling,
Not even the tags of his shoelaces wet?



A Treat for the Military Prisoners at Governor's Island

The first bit of active work done by the Motion Picture Actors' Welfare League gave the prisoners over at Governor's Island a treat last month. These prisoners are sent from the United States army for various infractions of laws and rules, and so far few have thought of lightening their long hours by any visits or pictorial pastimes.

Miss Valentine Grant, Famous Players star and vice-president of the league, took over her latest picture, "The Daughter of MacGregor," one Sunday afternoon. Their appreciation of the picture and speeches and their joy at having a glimpse of a screen actress went to her tender heart, and she immediately interested other screen folk and producers in the work of bringing a bit of cheer into the lonely hearts of these military boys over on Governor's Island.

As a result, they are to have motion pictures and an impromptu concert, furnished by the screen stars, every Sunday afternoon.



She Knew

Screen star—You must be a humorist.

Suitor—How did you know I earned my living by writing jokes?

Screen star—Because you asked me to marry you.

INTIMATE FACTS

ABOUT YOUR FAVORITE SCREEN STAR

All the intimate facts and things you would like to know about your favorite screen stars are contained in

Motion Picture Studio Directory

TELLS ALL ABOUT THE PEOPLE OF THE SCREEN

The STUDIO DIRECTORY gives you an intimate acquaintance with every one of the actors and actresses now appearing on the screen—not the stars only, but everyone—every photoplayer in the country.

THINK OF THIS!

You can get these intimate facts concerning all—not a few—of the actors and actresses you see every day at the theatres. All you have to do when you see some photoplayer on the screen whom you would like to know more about is to turn to the

MOTION PICTURE STUDIO DIRECTORY

and there are all the facts concerning the photoplayer, together with a portrait, in the vast majority of cases.

MOTION PICTURE STUDIO DIRECTORY is published twice a year by Motion Picture News, Inc. All you have to do to secure this wealth of intimate information is to write your name and address along the margin of this page, tear it out and send it in to us with 50 cents—or \$1 for a year (two copies, August and February).

Better do this now as the last STUDIO DIRECTORY was completely sold out 24 hours after it was published.

MOTION PICTURE NEWS, Inc.

729 Seventh Avenue
New York City

2 CREDIT \$2 A MONTH
WARE'S GREAT WATCH AND DIAMOND SALE
 SPECIAL \$39.50 GENUINE DIAMOND RING
 A Wonderful Value, \$1.50 Per Month
Send for BIG FREE CATALOG
 BUY A GENUINE 15-17-19 or 21-JEWEL WATCH
 Elgin, Waltham, Howard, any watch you want
 Wonderful values, diamonds, watches,
 rings, jewelry, up-to-date designs. Buy
 the Ware Way Easy Payments, you will
 never miss the money. Write today.
ALFRED WARE CO., Dept. 628 St. Louis, Mo.

My Eyelashes and Eyebrows are BEAUTIFUL now
 But they were very short and thin before I started using
NOVITA
 You can see what it has done for me. NOVITA, if applied each night, will do the same for YOU. Easy to apply, sure in results. Not sold at drugists', but mailed on receipt of 25c coin and 2c for postage.
ZENITHION CO., Dept. 6, Minneapolis, Minn.

LEARN MUSIC AT HOME!

SPECIAL OFFER—EASY LESSONS FREE—Piano, Organ, Violin, Banjo, Mandolin, Guitar, Cornet, Harp, Cello, Clarinet, Piccolo, Trombone, Flute or to sing. You pay only for music and postage—which is small. No extras. Beginners or advanced pupils. Plain, simple, systematic. 16 years' success. Start at once. Send your name and get free booklet by return mail. Address
U.S. School of Music, Box 214, 225 5th Ave., N.Y. City

Learn to Draw From Those who Know How
 Illustrating, Cartooning & Designing properly taught by mail. Pleasant and profitable work. Correspondence and Local School. Send 6c. in stamps for book on Art Study.
 A reliable school at the Capital.
WASHINGTON SCHOOL OF ART 989 F. Street, Washington, D.C.

THE MONO EX-RAY
10 cts.
 With this eye glass you can apparently see through cloth or wood: see the bones in the body; makes the flesh look transparent.
 A wonderful optical illusion. By mail 10 cts. Stamps or coin. The Ardee Co., Box 205, Stamford, Conn.

HEARING THE MOVIES
 Millions have been spent devising means whereby the audience can hear the spoken parts. "LIP READING IN THE MOVIES," just published, tells how you can understand every word spoken on the screen by simply reading the moving lips of the actors. Every movement of the lips has a meaning to the Lip Reader. This little booklet explains and contains a simple key for all Lip Positions and Movements. If you enjoy the Movies, get a copy and understand all spoken parts. Price 25c. Address
SCHOOL OF LIP LANGUAGE, Dept. J, KANSAS CITY, MO.

Incorporate Your Business In Arizona
 Least cost. Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge.
Stoddard Incorporating Company, Box 8N, Phoenix, Arizona
 Branch Office: Van Nys Building, Los Angeles, California

AUTHORS STORIES, ARTICLES, POEMS, ETC. WANTED. We pay on acceptance. Offers submitted. Hand written mss. acceptable. Send prepaid with return postage.
COSMOS MAGAZINE, 981 Stewart Bldg., Washington, D.C.

\$—Old Coins Wanted—\$
 \$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted.
CLARKE COIN CO., Box 26, LE ROY, N.Y.

What Our Readers Think of Film Fun

A Canadian soldier from the trenches — "I want to tell you how we appreciate FILM FUN over here. There are quite a few copies in our 'block,' and they are passed from hand to hand until they are almost worn out. Our cook house is papered with the cover pages and the full-length pages of the screen stars. We like it because it is short and snappy, with plenty of laughs. Soldiers need a bit of laughter, I can assure you."

E. J. Saunders, Burlington, Ia. — "FILM FUN sold so fast, I missed out on my copy last month, so I inclose postage for you to send me one. The folks at home like to have me bring it home, and it is the first magazine the children pile for in the evening."

Mrs. L. S. D., Canadian, Tex. — "We take several magazines, but it seems as though we all like FILM FUN best. It tells us all the news of the pictures, and we appreciate them all the more when they get around to us. You struck the right note when you entered the comedy field, and I hope you will stay right in it."

L. S. Fields, Chicago, Ill. — "I always bought the FILM FUN on the train coming in from my trips, but the last month or two the butch has run short on them. He says they sell the first thing, so I guess I'll have to subscribe, for they like it at home better than any of the funny papers they get."

H. M. Irwin, San Diego, Cal. — "FILM FUN contains the best and clearest pictures of the different motion picture stars ever published, and I want to take this opportunity of telling you how much I enjoy it."

The Other Side

Producer—Who is that discouraged-looking creature you just spoke to?

Scenario editor—The author of "How To Sell Your Scenarios."

The Movie Heroine

The storm may rage and the villain rave,
 But nothing can ruffle her "Permanent Wave."

Strong Habit

"Yes," agreed the scenario writer, "habit is strong. I remember, when I proposed to my wife by mail, I inclosed stamps, in case she rejected me."

The Crisis

Screen star—My husband has been ill.

Screen extra—Is his condition critical?

Screen star—Critical? It's positively abusive!

So They Do

Film—Of course, you don't have to believe everything you hear in a screen studio.

Fan—No; but you can always repeat it.

But What About the Rent?

Collector—Is your wife in?

Actor (with dignity)—My wife is dead.

Collector—Oh, I didn't know that.

Actor—Well, the poor girl was very forgetful.

LEGAL NOTICE.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, etc., required by Act of Congress of August 24th, 1912. FILM FUN and the Magazine of Fun: Judge's Library & Sis Hopkins' Own Book Combined, published monthly at New York, N. Y., for October 1st, 1916.

State of New York } ss.
 County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Reuben P. Sleicher, who, having been duly sworn according to law, deposes and says that he is the Business Manager of FILM FUN and the Magazine of Fun: Judge's Library & Sis Hopkins' Own Book Combined and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in section 413, Postal Laws and Regulations, to-wit: 1.—That the names and addresses of the publisher, editor, managing editor, and the business manager, are: Publisher, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Editor, Elizabeth A. Sears, 225 5th Ave., New York, N. Y.; Managing Editor, James A. Waldron, 225 5th Ave., New York, N. Y.; Business Manager, Reuben P. Sleicher, 225 5th Ave., New York, N. Y. 2.—That the owner is, and stockholders owning or holding 1 per cent. or more of total amount of stock, are: Owner, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Stockholders, John A. Sleicher, 225 5th Ave., New York, N. Y.; Anthony N. Brady Estate, 54 Wall St., New York, N. Y. 3.—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: John A. Sleicher, 225 5th Ave., New York, N. Y.; Mary Peckham Sleicher, 710 Madison Ave., Albany, N. Y.; Reuben P. Sleicher, 225 5th Ave., New York, N. Y.; City Real Estate Company, 176 Broadway, New York, N. Y.; Anthony N. Brady Estate, 54 Wall Street, New York, N. Y. 4.—That the two paragraphs next above, giving the names of the owners, stockholders and security holders, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Some stock and bond holders may represent others. If so, affiant does not know whom they represent. REUBEN P. SLEICHER. (Signature of the Business Manager.)

Sworn to and subscribed before me this 15th day of September, 1916. A. EDWARD ROLLAUER, Notary Public, Queens County No. 962; Certificate filed in New York County No. 39; New York County Register's No. 7065; Commission Expires March 30th, 1917.



"Darn It!"
By C. H. TAFFS.

J u d g e

The Happy Medium

**Introduces
Some
Ladies!**

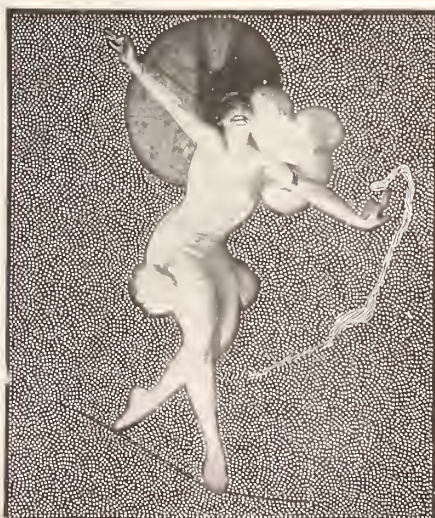
*These Five Pictures
Will Brighten Your
Rooms and Make
Them a Cheerier
Place to Live in*

\$ 1 . 0 0

Black ink can't *describe* to you or even *attempt to show* you what the originals of these pictures are really like.

But you know JUDGE, and that guarantees the taste and skill of their execution.

The pictures are 9 x 12 in full colors and mounted on a heavy double mat, and they sell for 25c apiece. \$1 brings *all five* with Judge's Art Print Catalogue.



"Steady Work."
By ENOCH BOLLES.



HERE'S HOW!
By JAMES MONTGOMERY FLAGG



"If Their Wishes Come True."
By PAUL STAHR.

Send a check, money order
or dollar bill to

**Leslie-Judge
Company**

Dept. F. F.

**225 Fifth Avenue
New York**



"All the Comforts of Home."
By PAUL STAHR.



If You Can Tell a Lachnite from a Diamond—Send it back

YES, we'll send you one of these exquisite man-made gems and you can wear it for 10 full days at our expense. Put it to every diamond test you ever heard about—fire—acid—the diamond file. *Compare its brilliance with the brilliance of a mined diamond.* Notice how it is cut—by world renowned diamond cutters. Test it in every way. Wear it everywhere you go. Then after ten days—if you are able to tell which is your Lachnite and which is your diamond—or if any of your friends have been able to tell the difference—send the Lachnite back to us. *The trial does not cost you a penny.* If you decide to buy the Lachnite pay only the rock-bottom price, and if you wish—at a rate of a few cents a day. Our new jewelry book (sent free) tells all about our generous terms. Write today.

Pay As You Wish

Do not decide to buy a genuine Lachnite Gem until you have worn it for 10 full days. Then—if you wish—you may pay for it at the rate of only a few cents a day. *Terms as low as 3 1-3c a day—no interest.* You do not pay for trial. No red tape. Your credit is good.

Harold Lachman Company

12 No. Michigan Avenue,
Dept. 1598 —Chicago, Illinois

Gentlemen: Please send me absolutely free and prepaid your new Jewelry book and full particulars of your free trial, easy payment plan. I assume no obligations of any kind.

Name

Address

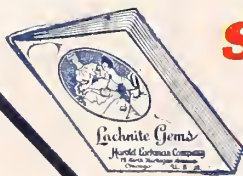
Set Only in Solid Gold

Lachnite Gems are mounted only in solid gold. To hold these splendid jewels we have secured the latest and newest ideas in solid gold settings. In our new catalog you will see illustrated rings by the score for both men and women—bracelets, La Vallieres, stick pins, cuff links—all the newest jewelry—made of solid gold. Write for our new catalog today. It's free—and it has a message for you.

Send the Coupon for Our New Catalog!

Put your name and address in the coupon or on a postcard and get our new jewelry book. It shows handsome illustrations of the newest solid gold mountings from which you have to choose. Too—it tells the interesting story of how Lachnites are made—and why their brilliance is guaranteed to wear forever. You'll be delighted with this new book. Write for it today—it is free—no obligations. Send the coupon.

Harold Lachman Co., 12 N. Michigan Ave., Dept. 1598, Chicago, Ill.



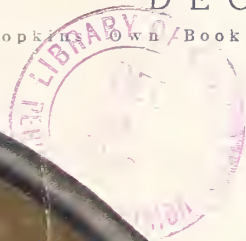
FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

DECEMBER

And The Magazine of Fun, Judge's Library and Sis Hopkins Book Combined



COPYRIGHT, 1919,
BY LESLIE-JUDGE CO., NEW YORK

"HERE'S LOOKING AT YOU!"

ARLINE PRETTY

EVERY STORY JUST AS THRILLING AS YOUR FAVORITE MOVIE PLAY

AND TOLD BY THE SUPREME MAS-
TER OF THE STORY TELLING ART

Among all the great authors whose stories have entertained, fascinated and inspired readers of all ages, there is one who stands head and shoulders above them all—

Robert Louis Stevenson

Another Brunswick Bargain for PROMPT Buyers

6
Volumes

Cloth Binding
Gold Decorations
Large Clear Type

Over
250
Titles

Novels
Short Stories
Essays, Poems

Only
\$1.74
For the Set

Entrancing Stories of Adventure, Mystery and Travel—

of gold-belted sailors and bristling buccaneers, of piracy and hidden treasure, of shipwreck, of dark deeds on the lonely beaches of spice-scented Isles in Southern Seas—of swaggering blades and brawls, with glimpses of shady quarters of European capitals—if you love stories of the sort that will take you out of yourself—make you forget the humdrum 20th Century with its stale commonplace diversions—then you will devour every one of these volumes of Robert Louis Stevenson from cover to cover.

But the closest scrutiny will fail to reveal an unclean thought or suggestive line anywhere in Stevenson. His men are men of Nature's own stamp—sudden and quick in quarrel, mayhap, but men of the sort that appeal to manly men. And as a story teller Stevenson is a master of style and art that defies imitation.

Secure Your Set NOW AT A REAL BARGAIN PRICE

There is no anniversary occasion for which these volumes are not appropriate as gifts. What would tickle your boy's fancy more than "Treasure Island?" For the younger children there is the rare "A Child's Garden of Verses," in which Stevenson catches the beautiful spirit of childhood in a way that no other author, save Dickens, has ever approached. Whatever in life or nature Stevenson touched, he described with a familiar realism that invested the creations of his fancy with the potency and charm of actuality.

ORDER TO-DAY

The complete set is only \$1.74, delivered at your door—if you are prompt

FF 12

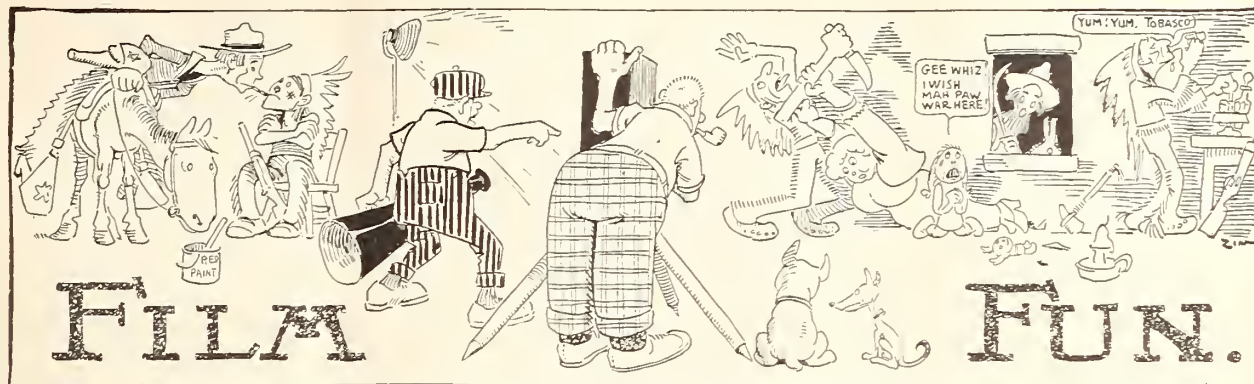
Brunswick Subscription Co., 449 Brunswick Bldg., New York City

Enclosed find \$1.74, in full payment for the six-volume set of Stevenson. Send books, carriage prepaid, to

Name

Address.....
Canada, Postage Extra.





Magazine of Fun. Judge's Library and Sis Hopkins' Own Book Combined

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY.

John A. Sleicher, President. Reuben P. Sleicher, Secretary. A. E. Rollauer, Treasurer. Grant Hamilton, Art Director. Elizabeth Sears, Editor
225 FIFTH AVENUE, NEW YORK.

Copyright, 1916, by Leslie-Judge Company, Publishers.
Title registered as a trade-mark.

Entered at the post-office at New York
as second-class matter.

Single Copies, 10 Cents

No. 333—DECEMBER, 1916

Subscription by the Year, \$1.00

E D I T O R I A L S

Vamps—and How to Be Them



LITTLE boys and girls, with slingshots in the streets, do not molest the birds hopping peacefully about. Build bird houses in your backyards. Scatter crumbs for the brightly coated robin. For Theda Bara offers, as a guide for those wishing to learn the difficult art of vamping, the instructions, "Study the birds."

There is no doubt that Theda Bara outvamps any modern vampire on the screen. She tears seemingly devoted husbands from their wives and plucks fathers from the clinging arms of their children. One glance of her black eye is sufficient to start any man along the downward path. No man, however good, is proof against her wiles when once she has set her heart on winning him. A regular deep-dyed vampire is Theda—in the pictures. Other vampires may vamp and go, but Theda vamps on forever.

We have always wondered wherein lay Miss Bara's "differentness," and so, when she states as a positive fact that she learned acting from the birds, we are surprised. Had she said the venomous cobra of darkest Asia, feeding upon lizards and fatal to man, or the subtle and crafty fox, our sense of the Fitness of Things would perhaps have been better pleased. We would have agreed that was the proper thing for a vampire to do. But birds!

"The sparrows and the robin have taught me how to be graceful and lithe," Miss Bara says. "They have taught me how to be alert and to take advantage of the slightest mistake of others. The canary and the cardinal have taught me the beauty of effective costuming for a part.

From the eagle I have learned majesty and power and a certain degree of confidence. The hawk has taught me how to prey and how to be crafty, and then how to swoop down suddenly and seize my picture victim while he is still hesitating. The hawk has really been the most helpful to me in interpreting vampire roles."

It is too bad that her many admirers do not have the opportunity of accompanying her when she goes to study her feathered teachers. How interesting it must be to watch her with them, sitting on the grass, offering crumbs to make them friends with her! Though we are sure this last would not be necessary with the male birds. Male birds know a thing or two.

"There is another bird which gave me a great deal of inspiration," said Miss Bara. "That is the secretary bird in the Bronx zoo. The bird has a mincing manner, a certain suspicious air and a sedate carefulness that is positively human! One admires the strange creature which can keep its majestic composure under such circumstances. I try to keep my composure under all circumstances, and the secretary has taught me how to do so."

Miss Bara is to be complimented if she can keep her composure during some of her scenes. It is frequently more than the audience can do. Though we have never seen the secretary, we are constrained to believe that it is well named.

Theda Bara has just finished the part of Juliet in "Romeo and Juliet." "My success in this role," she says, "will be largely attributable to my having studied birds and bird habits since I was a child."

In what bird class would one place Juliet, I wonder. The owl—or perhaps the nightingale. At all events, an early bird.



© IRA H. HILL

LINDA A. GRIFFITH

Early Struggles of Motion Picture Stars

When David W. Griffith, the Brilliant Director, Was Just Beginning to Shine

By LINDA A. GRIFFITH

This series of reminiscences, written by Linda A. Griffith, the wife of David Wark Griffith, who produced "The Birth of A Nation," is replete with the intimate secrets of the first days of many a star who now scintillates haughtily and brilliantly. Linda A. Griffith has seen the beginning of some of these screen stars. Some of them now boasting of princely salaries might prefer to forget that they began at \$3 a day. Mrs. Griffith writes frankly in this series of the days when \$25 a week was a consideration not to be ignored in the Griffith family. She will tell the readers of Film Fun in the coming numbers of the magazine many interesting incidents in the days of the "Old Biograph" as it is affectionately called by the screen people who began their climb in its studios.

MR. GRIFFITH balked at using his baptismal name of "David Wark" in connection with his work in moving pictures at the old Biograph Studio and insisted on continuing to be known as "Lawrence," the name he had taken when as a lad of nineteen he went on the stage. In

all confidence he looked forward to the day when as a famous playwright, accepted by the critics and public of the theatrical metropolis of America, he could at length, after the inevitable struggles of all who live to accomplish great things, stand in some shadowed doorway and watch the

multitude pour into a theater that bore above its entrance way, in electric lights, the name of his play. He was going to take no chance at having the greatness or value of his play in any way lessened by the knowledge among the public and critics that he had been, in the deep, dark past, just an ordinary "movie man." But the years rolled



by, and Mr. Griffith, lost in the working out of motion picture art, and monetary rewards becoming more and more substantial—the rent coming due every month (the landlord never letting you forget it)—found the "pictures" occupying all his time and thoughts; so no new plays were written, and those that already were written reposed quietly in his desk and only came to light when they received an occasional dusting.

So in the course of events, instead of the play that was to be, came "Intolerance"—the dramatic marvel of the day, but in a form of expressed thought different from a play—a wonderful photoplay which has received more praise and favorable criticism from the press of New York City than any other dramatic offering. Now, while I am telling of the acme of moving picture achievement up to the year 1916, I am going to drop back in my story to the year 1896, to the first public exhibition of moving pictures in America. First, just a few words to point the contrast between the places of exhibition and the methods of presentment. On September 12th, 1916, at the Liberty Theater, New York City, was first shown "Intolerance." Men and women in evening gowns filled the lobby of the theater; taxis and limousines in constant procession unloaded their quota of first-nighters at the entrance. Inside, the walls were completely covered with exquisite tapestries of Babylonian design. From hidden sources came delicate incense, to lure one back to the long ago. To appeal to our third sense, as the story unfolded on the screen before the eyes, came strains of exquisite music from the Metropolitan Opera House orchestra.

New York's Broadway of 1896 was an unknown quantity to me. I was a small child then, who used to lie awake oftentimes at night, listening to the wind as it blew through the eucalyptus trees that almost brushed the window of my little attic room in the San Francisco home that has lived, since the fire of 1906, only in my memory. Through the sighing and sighing of my beloved eucalyptus trees, I could hear, at a certain hour every night, 'way from south San Francisco, the whistling and snorting of a train that my father had told me went thousands and thousands of miles to New York City.

But it wasn't until the disaster of 1906, as a refugee out of the San Francisco fire, that I reached New York City. Therefore, I cannot describe in all truth to you the little store that stood in 1896 where the St. James Building now stands, on Twenty-seventh Street and Broadway; but

I can tell you about it, for it was in that little store that the first public exhibition of moving pictures in America was given as they are shown to-day—that is, thrown onto a screen by means of a projecting machine. This projecting machine, called the "Adoloscope," was the first ever used in the practical demonstration of moving pictures.



Some years before, the Edison Kinetoscope, the first moving picture machine in America, had shown pictures in motion by means of a slot machine, the pictures being viewed through an eyepiece. The machine was operated by an electric battery, which sent through a stretch of film in an endless chain, fifty feet long. There were no reels of even a hundred feet of film in those days; winding and unwinding; the film merely passed through the machine and entered a receptacle placed there into which to fall.

To go back to the first program of pictures given in America, the entertainment which was held in the little store on New York's Broadway of twenty years ago consisted of three pictures, as follows: First, "Scene from a Bull Fight"; second, "A Bicycle Parade on Fifth Avenue"; third, "A Man Sawing Wood." These pictures were of an average length of fifty feet of film, and each consumed three or four minutes in the running. The audience was astounded, though the pictures were barely more than a series of splutters and the figures could hardly be seen. Looking through a Biograph catalogue of 1902, it is impossible to realize even in a small part the marvelous strides that have been made in the moving picture industry.

It will readily be seen that any suggestion of the dramatic moving picture of to-day had not then been conceived. There were, however, short "snaps" taken of some famous vaudeville people, such as Anna Held and Little Egypt. Charles Ross and Mabel Fenton, beloved in the memories of those who recall old Weber and Field days, were photographed for twenty-seven feet in their thrilling sketch taken from Dickens's novel, "Oliver Twist." There were also short pictures of notable personages: "King Edward VII. of England, Emperor William of Germany, and President McKinley's funeral." To complete the catalogue were pictures of railroads, the Empire State Express tearing down the tracks being a favorite; also scenic, marine, machinery and exposition pictures.

The very first actors engaged in moving picture work were chorus people. They only took part in the studio movies in the city. Being engaged in the theaters at night, they were unable to go distances in the country when occasion demanded outdoor scenes. It was the day before the automobile was part and parcel of the moving picture concern. Sometimes the luxury of a horse and buggy was indulged in. On such occasions it was quite the proper caper for the officers of the company to take a little jaunt with the camera man into the near-by country and be "actors" for



the day. Even the president and the vice-president of the Biograph Company were not above doing their active part in this pioneer work.

The first moving picture studios were located on the roofs of buildings. The Biograph was the first company to have an extensive stage. It was on the order of a turntable, and the work took place under a thin sun screen. The turntable was of bridge iron drawn by block and tackle. Work was possible only between the hours of 9 a. m. to 2:30 p. m., when the shadows of the iron work began to show. The camera was run by electricity, and on tracks, so it could move as the position of the sun changed.

The first artificial lights ever used were at Coney Island, when the Jeffries and Sharkey fight was taken in cinema in November, 1891. To get this fight, a battery of six hundred arc lamps was placed in the space above the ring. The heat nearly baked the fighters and seconds. The fight ran full twenty-five rounds. Four cameras were gunned on the fighters, and as one gave out, others were ready to start. The fourth was held in reserve in case of a breakdown.

Moving picture cameras, in those days, were bulky affairs, when we consider that each box held 1,200 feet of film in comparison with the present average of 400 feet, and that the old-style film was seven times the area of that now used. In this picture, by the old, slow method, each fighter was photographed 188,000 times, and the film was seven and a quarter miles long. The same picture, if taken to-day, would hardly stretch a mile, because of the far greater speed of the present-day camera.

Only twenty years ago the public marveled at "A Man Sawing Wood." We now marvel at "Intolerance." As far as the spectacular is concerned, I, for one, do not think "Intolerance" will ever be surpassed; but the public accepts calmly, is easily bored, and always seeks surprises. So, twenty years from now, those of us who are fortunate or unfortunate enough to still be on terra firma will not wonder at the present-day marvels.

As I spoke above of Thomas H. Ince, who has given us, besides "Civilization," so many splendid five-reelers on the Triangle program, an incident of early days comes to my mind. I know he will not object to my telling it. As we were all "broke" at one time or another, so the now famous Thomas H. Ince had his "hard-up" experiences. In old Biograph days he also approached the portals of the famous old studio and wanted work. We were putting on one of the first battle pictures that Mr. Griffith produced. For the Kentucky meadows where the fighting took place, we substituted the grassy slopes of Fort Lee, across the Hudson. There were grassy slopes in Fort Lee in those days, and "nary" a moving picture studio had been erected. Well, "Tommy" Ince met Frank Powell, who was at that time Mr. Griffith's assistant, and told the latter he'd like to work if there was anything for him to do. Mr. Powell told Ince, if he cared to come round on the next day, Mr. Griffith would use him in some of the battle scenes and would give him ten dollars for the day. To which Mr. Ince replied, "Glory be!" (or words to that effect). "I'd be glad to get five!"



TRIANGLE-FINE ARTS

Charles Ray

"SMILE, and the world smiles with you," may be trite, but it's mighty true, too—particularly when it's the sort of sunny, good-natured smile Charles Ray has.

Perhaps that is what accounts for the great popularity of this juvenile star of the Triangle films. He may be young, but he has been amazingly successful in worming his way into the hearts of film fans everywhere. The children are his especial friends, probably because of that boyish charm that he has.

A good boy—in the pictures—is Charlie Ray. When there's a minister's son or a favorite child to be played, he is always it. That is as it should be, but—though he doesn't want this generally known yet—his ambition is to play a regular, deep-dyed villain, just once. "One gets tired of being so everlastingly good, you know," says he.

Between camera flickers Charlie lives the life of a country gentleman in southern California. He declares there's no place like it. "It's lonesome on Broadway," is his verdict—there you see how much chance he has of ever being a villain.

✕ ✕

No, Indeed!

Star (angrily)—I wish I had married a woman of common sense.

Wife (sweetly)—But no woman of common sense would have married you, dear.

✕ ✕

Very Exclusive

Screenly—The new star told me her family was one of the first to come across.

Actor—They average up. Their landlord told me yesterday they are the last to come across now.



TRIANGLE-INC

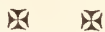
Bessie Barriscale is right at home directing the noonday lunch at a location meal. She insists that Director Charles Miller is a poor carver.

You Cannot Fool Them

Usually it's the easiest thing in the world to collect a crowd, but J. P. McGowan, out in the Yosemite Valley directing the filming of "A Lass of the Lumberlands," says it's mighty hard to do it out there.

The script called for a mob scene, and McGowan went out to round up some mobbish natives of the valley. He succeeded in getting hold of eleven men and was about to herd them to camp, when an old man came along and mixed everything all up.

"You picter fellers tryin' to make fools of us," he remarked. "The other day I seen a man hire a crowd offen the sidewalk. Dressed 'em up outlandish an' chased 'em two blocks down Main Street, an' the p'leece come a-runnin' an' 'rested the whole blame bunch. They's forest rangers an' dep'ty sheriffs around these parts, an' you can't work no sich gag on us."



And the Cow Struck

Leo White claims that he was a farmer once. He farmed for almost a day.

"I got along fine until milking time," he says. "But old Bossy and I could not seem to strike a sympathetic plan. She



FAMOUS PLAYERS

Helen Lindroth in a character study as "Miss McGrim," in "The Daughter of MacGregor."

didn't care what she struck. When I limped back to the house with an empty pail, the farmer started an investigation.

"'Didn't she give down nuthin'?' he inquired.

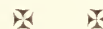
"'She give two pints and a kick,' I explained, and the farmer and I parted company for good."



Every Little Helps

Camera man—Is Screenly happy since he was married?

Property man—My, yes! He says it is fine to have someone thread the needle when he wants to sew on a button.



Next!

Screen actor—That new director's a mean cuss.

Camera man—Mean! He'd go for a shave and stay for a hair cut just to keep the others waiting.



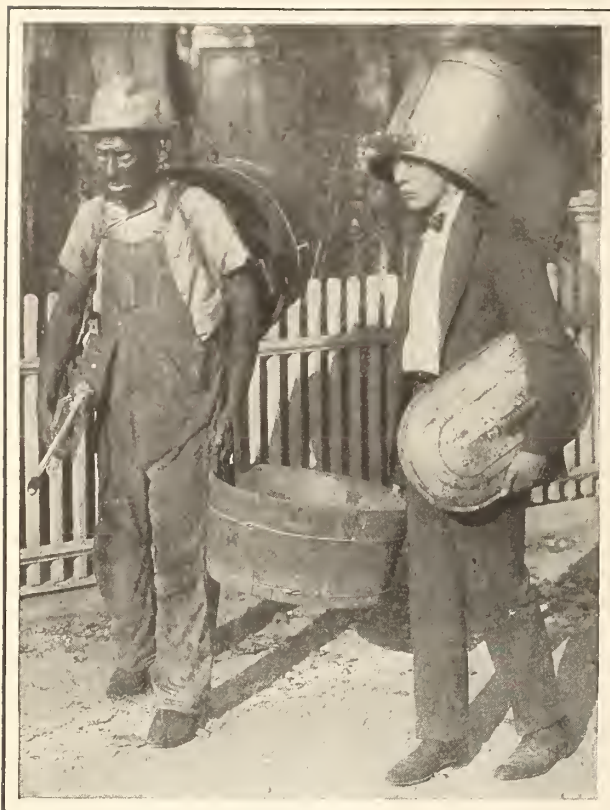
A Steak for an Eye

Manicure—The Screendoms live in our apartment house. They are dreadfully devoted.

Patron—What makes you think so?

Manicure—Why, the other day they had a quarrel, and he gave her a black eye and went right out and got a sirloin steak to put on it.

Comedies of the Month



FAMOUS PLAYERS

"SEVENTEEN."

William Baxter (Jack Pickford) meets the beloved Lola Pratt, a city visitor, while he is acting as a common carrier. Hence the exit under the boiler.



L-KO

"ALICE IN SOCIETY."

Alice Howell, slavey in a tailor shop, saves the society man from the trap set by her boss, who attempts to blackmail and impersonate him.



FAMOUS PLAYERS

"SEVENTEEN."

William hopes to draw the beloved Lola as his partner at the party given for her, but they lead him to a fat girl, who proves a lemon.



FAMOUS PLAYERS

"MISS GEORGE WASHINGTON."

Marguerite Clark, as "Miss George Washington," tells regular whoppers. She is telling some at this midnight chafing-dish spread.

Safety-pins for Soldiers

By ESTHER LINDNER



DONALD THOMPSON

Donald Thompson, the intrepid war photographer, takes a last whiff of smoke and dons his gas mask for the danger zone.



DONALD THOMPSON'S experiences as war photographer of *Leslie's Weekly* in photographing a war are as thrilling as fighting in one. Mr. Thompson is right on the firing line, sleeps in the trenches with the soldiers, and when he goes on duty, he can never be sure of coming back.

"When the gas bombs are bursting all around the soldier," said Mr. Thompson, "of course, his first thought is of his gas mask and whether it is on securely. Sometimes it isn't, and a little whiff of the gas comes through. But the soldier is something of a fatalist. 'If my number is up to-day, it's up, that's all,' says he, 'and I will die. Nothing can change it.'"

"When it comes to a showdown between myself and my camera, my first thought is of myself every time. Some men tell pretty little stories about how they face danger to save their cameras. I've lost three cameras in the present war already—mighty expensive ones, too. One was shattered by a bullet right after I had set it up, and the other two—well, I just crawled out. With shells bursting all around me, I didn't hesitate one minute. I dropped down on all fours and got away. You see, I can always buy a new camera; but if I'd been killed, there would have been no one to bring back the pictures I had already taken.

"It's a curious thing, the effect of weather on the soldiers. It's really the sunshine that kills them. When the trenches are wet, and the men have slept knee-deep in mud for several nights, there isn't much fighting spirit left in them. But when the trenches are dry and a bright, clear day comes along, 'It's a sunshiny day,'

is the morning greeting. 'Lots of French and Germans going to be killed to-day.'

"It isn't all work, though. Some of the biggest poker games in the world take place in the trenches. I'll never forget one of those games. I had won eight hundred francs and was just about to rake in my winnings, when the shells started bursting all around us. A little while later, when things had quieted down a bit, we went back to finish our game, but all the chips had been blown to bits. I don't know who won that battle, but I do know that it cost me eight hundred francs."

But if the war owes Mr. Thompson eight hundred francs, he also has it to thank for giving him many thousands of good American dollars, for he has sold some of his valuable war pictures to the War College at Washington. He has also succeeded in getting hold of a periscope gun, a helmet from the Franco-Prussian War, and a whole trunkful of other curios of great value.

"It is an exciting life and a dangerous one," says Mr. Thompson, "but I am very anxious to return to the war zone, and I shall soon do so, slipping in by way of Russia. But I believe in preparedness, and when I go, I am going to take a large supply of safety pins. I advise anyone else who goes over to do the same thing. Why the safety pins? Didn't you know? The first thing they do to prisoners is to rip the buttons off their trousers and cut their suspenders. Then they can't run away—or, at least, they can't run very fast, for they have to keep their hands in their pockets to keep their trousers from falling down. Really, it's the funniest sight in the world—those big, hulking men, all hunched over with their hands in their pockets, trying to hold their trousers up. Can't you just see it?"



THOMPSON

"It's a sunshiny day," is the morning greeting. "Lots of French and Germans picked off to-day."

WRAPS for evening must be beautiful, to compensate for hiding the expensive beauty of the evening gowns beneath.



BALBOA

PHOTOPLAYERS STUDIO

Here is Ruth Roland's new wrap. It is black, with body and half sleeves of solid spangles, trimmed with black silk net bound in satin ribbon. She put considerable thought on that wrap.

THE exclusive gown shops say they might as well go out of business, if the screen stars insist on designing their gowns and wraps.



VITAGRAPH H. TARR PHOTO

Lilian Walker in a wrap of her own designing. It is of heavy brocade, with a deep collar of gold lace, and bordered with mink, sent her by an admirer from Canada.



AMERICAN MUTUAL

Charlotte Burton is fond of white wraps; hence this one of white velvet, lined with shell-tinted satin and worn with white fox.



UNIVERSAL HARTSOOK PHOTO

Ruth Stonehouse looks as demure as a girl can who has designed and overlooked every stitch in this smart coat of brown velvet, trimmed with fur for the cold winter days.



VITAGRAPH

Evidently Anita Stewart, of Vitagraph fame, does not feel the cold as does Valentine Grant across the way, or perhaps she only wants to show what a pretty neck she has. At any rate, she's keeping her hands warm in this flame-colored wrap of her own designing. "I love to fuss around with materials," says she. "I designed this wrap at the studio one day, while waiting to be called for a scene." Some people have all the luck—to be a motion picture star and design evening wraps as well! It's all very well to say that all one needs is some velvet and a bit of fur and some chiffon for lining, as Miss Stewart modestly declares; but how about knowing where to put puckers and puffs and things? And how on earth does she keep it on?

Stunning Stars in Stunning Wraps



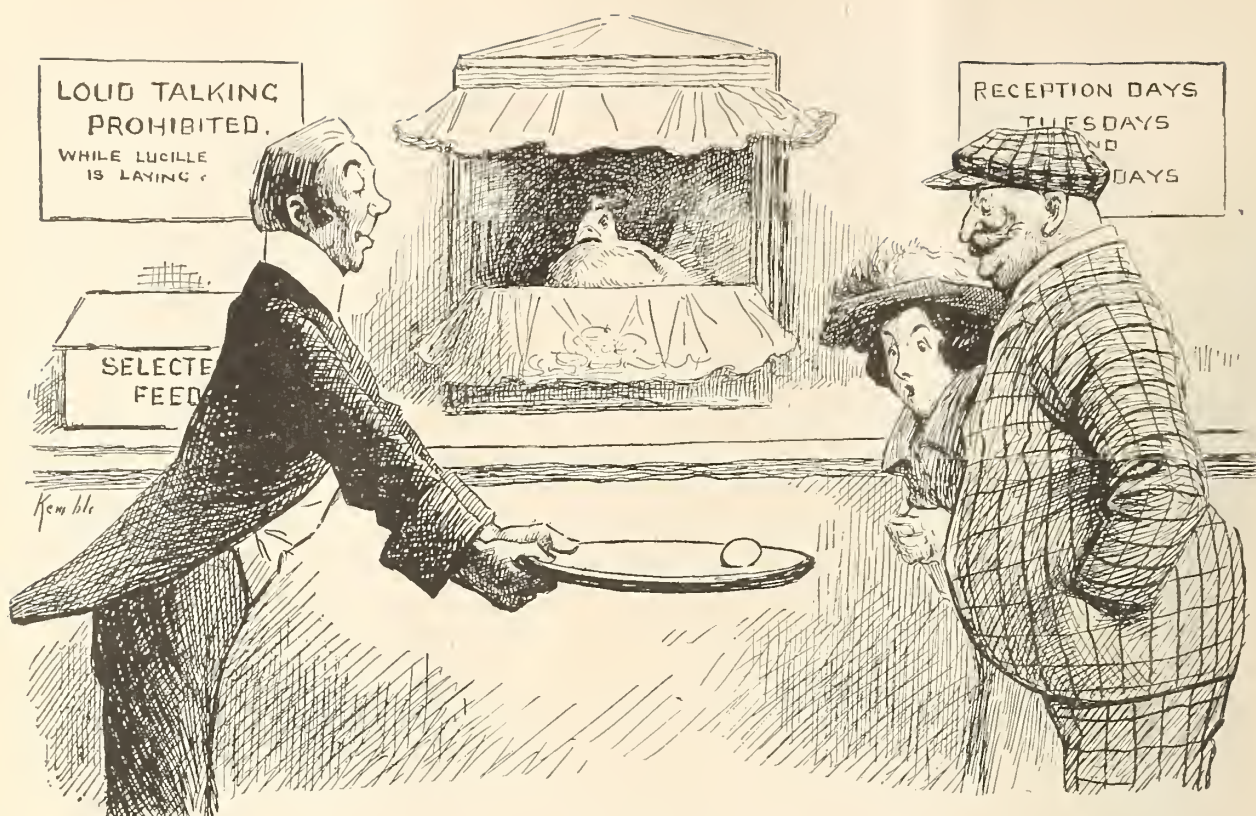
FAMOUS PLAYERS

"I'm quite wrapped up in my clothes," says Valentine Grant, of the Famous Players. In this velvet cloak that she designed, she proves it, from the hem of her gown to the tip of her nose. "Isn't it nice that winter is coming? I just love the feel of fur. Of course, one needn't wait until winter to wear fur, but it is so much more comfortable then, don't you think so?" But why bother about comfort, if one can look like Miss Grant in it? She doesn't spend all her spare time thinking of clothes, by any means. Every Sunday, in the plainest of plain gowns, she goes to Governor's Island, to delight the hearts of the military prisoners with motion pictures. Only once did she depart from this sober garb, and then it was because they wanted to see how a star looked really, truly "dressed up."



WILLIAM FOX

"Well," says Pretty Anna Luther, "I designed the coat myself, but I never, under any circumstances, was a shoe-maker!"



Hens shall have consideration for their sex. When they lay an egg, they shall have full credit for it.

An Ideal Farm As Blanche Sweet Sees It

BLANCHE SWEET paused in her work of making a delectable lemon pie long enough to discuss farming topics for a time.

"Bessie Barriscale isn't the only screen lady who can boast a farm," she said, daintily rolling out the pie crust. "Why, I had all these new and up-to-date ideas for my farm in actual operation long ago. I see Miss Barriscale refuses to fuss with chickens. She is making a dreadful mistake, I think. Chickens are the most valuable things you can have on a farm. I have one white Leghorn hen that lays eggs that foot up about a dollar apiece. I don't get that much for them on the open market, of course; but they cost me about that to produce. I call her Catherine de Medici, because she is always laying for me; but her valet calls her Lucille, because he thinks she looks so sweet."

"How about the broiler busi-

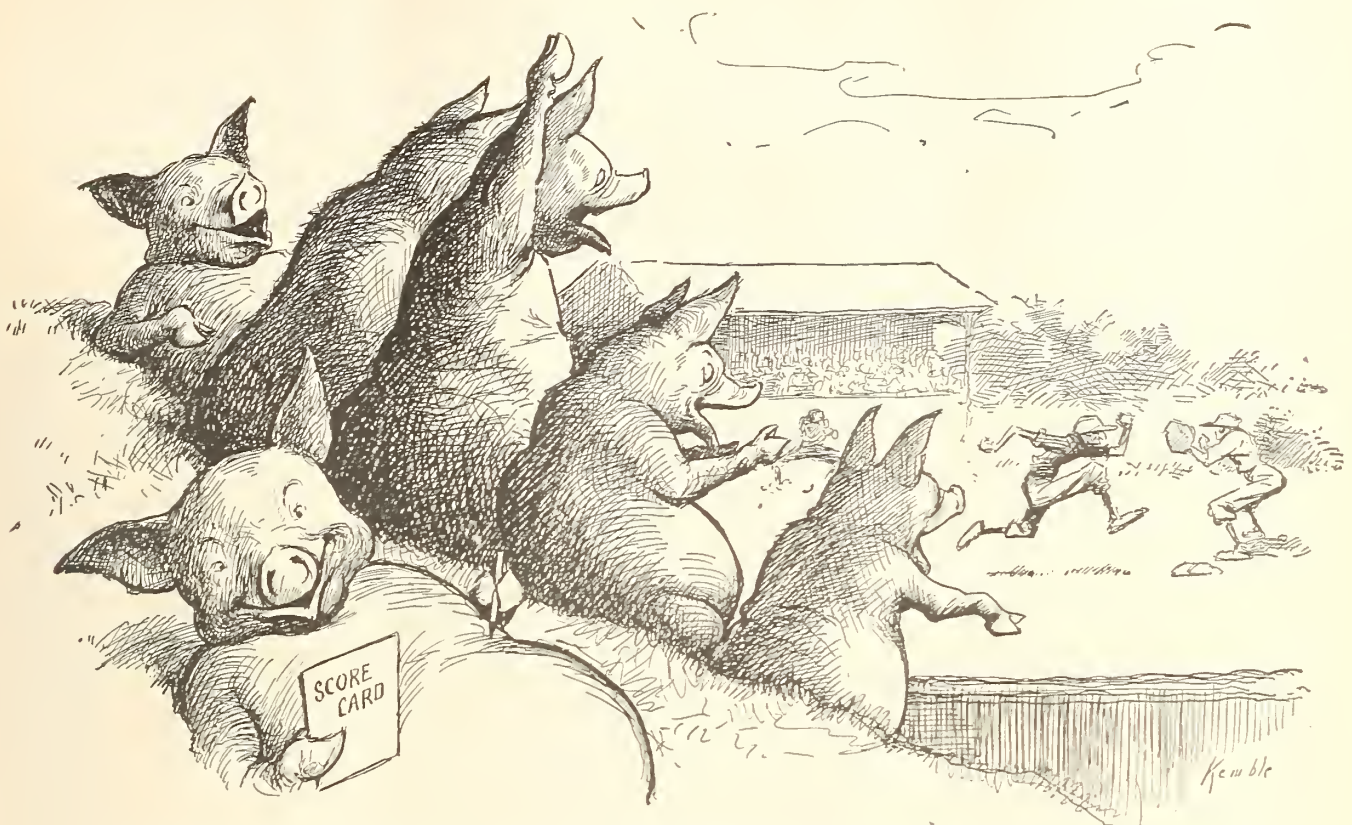
ness?" we asked her. "Wouldn't that pay out here?"

Miss Sweet dropped her pie dough with a splash—which isn't at all good for pie dough, according to the cook books.

"Eat one of my darling chickens?" she shrieked. "No such thing! I know every one of them by name. I wouldn't sell one of them to be eaten for the world. I don't expect to make much money from my chickens, you see—I only raise them for recreation, as it were. My main dependence for riches will be in the lovely blooded pigs I raise. You can see for yourself that pigs should be kept happy and contented and well entertained, in order to be plump and marketable. You would never dream how intelligent pigs are until you try raising them. Pigs are not at all the coarse, unfeeling creatures they are represented to be."



Blanche Sweet let the pies wait while she described her farm.



"Pigs are not the coarse, unfeeling creatures they are represented to be. My porkers shall enjoy a ball game occasionally."

"But rehearsing pictures does not give you much time to look after your farming responsibilities, does it?" we asked her.

"Well," she said, testing the oven by holding her hand in it a moment with a discerning air, "just now, of course, it does keep me busy at the studio, earning money enough to run that pesky farm; but just you wait until next year, when our strawberries and young onions are ready for the market. Then you'll hear some financial news from the Blanche Sweet farm."

"But isn't it awfully hard work to keep the farm in shape when you're away from it?" we marveled.

"Oh, I'm not often very far away, so I can usually manage to keep an eye on it. You know, it isn't very often that we have to leave California for settings. Once, though, I did have to leave my darling pigs and chickens for three whole weeks, and it nearly broke my heart.

"It was while we were filming 'Unprotected,' and it was impossible to find a turpentine camp for a great many scenes in which I was to be shown as a convict hired out to work among negro prisoners.

"That sort of thing is done only in the Southern and Southeastern States. The director received permission to use one of the camps of this type in the Carolinas, but only on condition that we go there secretly and take along no unnecessary people. So we left one night and were gone three weeks, reappearing as mysteriously as we had gone.

"It was fun, for while we were at the camp, we lived at a big plantation near by. But I did miss my farm, and it was the happiest day of my life when I got back to it and my Cathy de Medici hen and my porky pigs. Tell you what—stay to lunch and try my lemon pie. Won't you?"

We would. We did. The pie was great.



Not Entirely Alone

In doing a scene for "The Battle Cry of War," little Bobby Connelly had to be an orphan. Bobby could have stood that; but he's a jolly, happy-go-lucky little chap, and the world looks like a mighty nice place to him. So that, when he was told to be unhappy and grief-stricken, he looked out at the sunshine, and he couldn't get the right mood. He just couldn't be sorrowful.

"Cry, Bobby," urged the director. "Papa and mamma have been killed. You are alone in the world. Can't you cry?"

"Nope," said Bobby truthfully. "Don't feel like it."

"See, Bobby," said the director; "I'll show you. I can cry. Why? Because I'm all alone in the world."

"Oh, no, you ain't," answered Bobby, with a triumphant shake of the head. "You've got a wife and two kids."

The director gave up.



SIGNET FILM

Rita Jolivet was one of the Pierrot figures in "The Masque of Life," in which Pete the Monk is extensively featured. Pete is timid and clings to her hand while he is interviewed.

Pete Montibello

ANYONE who has seen Pete in "The Masque of Life" ought to be mighty glad to have evolved from him—indeed, had he watched some of the stunts Pete can do, he would be inclined to regret that he has evolved so far.

Pete is an actor and an acrobat. The scene in which he steals a live baby and climbs with it in his arms up the side of a high chimney is an out-and-out thriller. And later, when at this dizzy height an attempt is made to take the child from him, he fights for his prize in so realistic and terrible a manner that we are almost glad to see him pushed headlong down the chimney and the baby lowered to safety.

Pete, if you please, quite approves of himself on the

screen. He goes to every performance of the picture and sits with rapt attention watching his villainous deeds. He isn't even ashamed of them!

"Kno rb lon mik qu prm," he remarks frequently—"It's quite a good picture, don't you think so?"

We admitted that we did think so.

"Kme lem ab da rem nle qmo koko dlo nur," continued Pete excitedly.

"Hold on there—take your time," we returned. "We must confess that we're not much on monkey talk. Go more slowly—perhaps we can get it then."

"He says he's just come from having his picture taken and doesn't he look nice in his military jacket?" translated Pete's publicity man.

"He does," we admitted. "But look here, Pete, we've come here to interview you, and interview you we must. So please talk nicely and tell us what we want to know."

"Gnu"—"Shoot," said Pete amiably.

We began by asking him how he liked America.

"Not so well as Italy," he said (we're going to give up trying to spell what he really did say and translate it as we go along). "You know, this picture was filmed in Italy. I love Italy—it's so warm and sunny and beautiful. I hated to come to America, but when my press agent said he thought I ought to come over with the film, of course I did. America is a very cold, unfriendly place. Monkeys here do not seem to make friends very quickly. Why, in Italy I have friends among the nobility. Many of them live in the Royal Zoo.

"But surely there are plenty of high-class monkeys in America. Have you looked?" we asked.

"Yes, I've looked," answered Pete. "Now that I think of it, I must admit that your Central Park monkeys are not so bad. They have some breeding, and I call on several of them. But, oh! the Bronx ones! Such a common, screaming lot! I have been there once, and never again!

"What's that? Was I frightened when I climbed up the chimney? No, indeed! That was fun. I love those thrillers. But wasn't that girl brave to come up after me? She's a wonder, that girl, and she hasn't a swelled head, like so many of your American screen artists. That's because we don't feature them or advertise them all over the place, the way you do in America. Here you pay 'em five thousand dollars a week, when they're worth about twenty-five. They earn every cent they get over there.

"But I do love the ladies, and I'm in favor of giving them the vote if they want it. I don't know why they should want it—it seems to me that American women are pretty well treated as it is—but, anyway, I think they ought to have it."

"Thank you," we answered. "We do, too."

But plainspoken as he was about his opinions, the female of the species had nothing on Pete when it came to telling his age.

"Well, I'm sorry, but I've got to go in now," he said, as soon as the subject was broached. "My part comes on in a minute, and I always watch it. I'll send you my picture, though, if you'll promise to use it."

"We will," we answered. Here it is.

Colonel Heeza Liar Gets Married and His Wife Goes Out on Strike



Colonel Heeza Liar goes out on strike.



His wife is deeply interested in the strike.



She arranges for a personal home strike.



Two strikes and out for Heeza Liar.

The Mystery of the Kitchen

Who Is the Man?



Once in a while Jackie Saunders takes an hour or two on a Saturday morning to bake cookies. She seems to have an assistant chef.



It is a rule in this house that callers must not put their feet on the kitchen table, even if it is a relative reading a script.

ALL Jackie Saunders will say is that he is a "member of the family." You can arrange that information to suit yourselves and call him anything you like, but he seems to be very much at home in Jackie Saunders's kitchen.

He hasn't even given her time to bake the cookies she is making in the kitchen. He wants a bit of the dough, all sweet and spicy and flavored with regular ginger. Miss Saunders does not belong to the cake-and-salad class of cooks. She cooks real food—regular stuff you can eat—just like mother used to make when you hung around the kitchen on Saturdays and wondered if there would be anything left that would make it worth your while to stick around to "scrape the bowl."

Judging from a casual glance at the picture, the gentleman has something to



It is evident that the cookies are going to be good. Jackie appears to be confident of the results.

do with studios, for the article he is reading looks a good deal like a script. Perhaps he is a scenario editor; but even so, he really ought not to use the cook table for a footrest. You can tell from the determined look on Miss Saunders's face and the fearless manner in which she wields woman's favorite implement of warfare that there is going to be a hasty shift of position in a minute.

We who have eaten Jackie Saunders's cookies know they are going to be good. When Miss Saunders has taken the last batch from the oven, she will pause to admire the heap of crisp, brown, sugary circles, each with a plump raisin in the center. Then she will pass them around with glasses of creamy, foaming, ice-cold milk.

It's a grand place, that Saunders kitchen.



TRIANGLE-FINE ARTS

Steve Coburn (Elmer Clifton) is still young enough to enjoy wheedling his mother (Josephine Crowell) for cookies in "The Old Folks at Home," the film play written by Rupert Hughes for Sir Herbert Beerbohm Tree. Steve, under the spell of an adventuress, commits a murder; but his mother's appeal to the jury acquits him.



TRIANGLE-FINE ARTS

Marjorie (Mildred Harris) is Steve's playmate, and he cannot resist the temptation to tease her by hiding her stockings when she wades.



TRIANGLE-FINE ARTS

Marjorie loves wading, but she loves Steve more. She is still waiting to take him back when he returns to the farm from the city.



1. Prudence finishes school, to the great relief of her teachers. Her friends are glad to see her and thoughtfully present her with an ugly dog, Panthus



5. Meeks gets an overdose of punch and cannot serve dinner. Prudence decides to be a butler.



2. When Prudence arrives at home, her aunt orders Meeks, the butler, to remove Panthus to the kitchen.



6. The temptation to drop a little hot soup on the guest proves her undoing.



3. While uncle steals a shoeless nap, the butler entertains Prudence by relating thrilling stories of his alleged pirate days.



7. She picks up Panthus and retires to the back stairway, vowing to run away and be a pirate.



4. Auntie has social ambitions and invites John Astorbilt to her house party to meet Prudence.



8. She tells her playmate that the "stuck-up things" all went for a sail in the house boat and would not invite her to go with them.



15. The millionaire lowers the boat.

"F

A Charming

"TO ALL the

business

mance and yo

hearts a mad a

Otherwise

houser-Pathe G

Hulette, the pic

turous romance

infused into thi

to the inner shr

past the fancies

The story

her snobbish ho

in being huma

to her lonely li

tunity to recrui

upon her. Wi

aire, who prove

We recom

makes all its in



urges her to rent a boat and crew, with her sum-
allowance, and set sail as Prudence the Pirate.
She likes the plan.

Prudence the Pirate"

Play Filled with the Spirit of Youth

who sometimes feel in the midst of the serious
the world a wistful longing for adventure, ro-
—who have buried deep in their grown-up
ition to be pirates—this picture is dedicated."

"Prudence the Pirate," written by Agnes Johnson and produced by Than-
Rooster. The author and the director, William Parke, and Gladys
nt little pirate, have succeeded in developing the hidden spring of adven-
that lies as firmly intrenched in the hearts of girls as in boys. They have
uaint little story the evanescent youth and the wistful charm that appeal
e of dreams that lie hidden in the hearts of those who have never grown
youth.

of a little rich girl who, in spite of the repressed and chilly atmosphere of
e, refuses to allow her enthusiasms to be chilled out of her and who persists
She loves everybody and craves romance and adventure as an antidote
n the wealthy home of her uncle and aunt. Fate thrusts at her an oppor-
pirate boat and a pirate crew, and adventures funny and tragic fall fast
her crew she imprisons her snobbish aunt and a ladylike young million-
to be considerable of a man, after all.

nd this picture to you. It is brimming with that quality of humor that
ossible situations as probable as once seemed our youthful dreams.



10. At last Prudence the
Pirate treads the deck of
her own boat,
"The Bucket of Blood."



11. She orders her crew to kidnap Meeks,
the butler, and oversees the job
herself.



12. Under her directions the pirates overhaul the
houseboat and kidnap her aunt and John
Astorbilt, the young millionaire.



es everybody, while the boat burns, and Prudence
flag and agrees to unconditionally surrender.



14. Auntie smells smoke.
She forgets her curl papers
and yells for help.



13. The rough life cracks Astorbilt's
effeminate veneer, and he emerges
a real man.





1. Prudence finishes school, to the great relief of her teachers. Her friends are glad to see her and thoughtfully present her with an ugly dog, Panthus



6. The temptation to drop a little hot soup on the guest proves her undoing.



2. When Prudence arrives at home, her aunt orders Meeks, the butler, to remove Panthus to the kitchen.



3. While uncle steals a shoeless nap, the butler entertains Prudence by relating thrilling stories of his alleged pirate days.



7. She picks up Panthus and retires to the back stairway, vowing to run away and be a pirate.

5. Meeks gets an overdose of punch and cannot serve dinner. Prudence decides to be a butler.



9. He urges her to rent a boat and crew, with her summer's allowance, and set sail as Prudence the Pirate. She likes the plan.

"Prudence the Pirate"

A Charming Play Filled with the Spirit of Youth

TO ALL those who sometimes feel in the midst of the serious business of the world a wistful longing for adventure, romance and youth—who have buried deep in their grown-up hearts a mad ambition to be pirates—this picture is dedicated.

Otherwise "Prudence the Pirate," written by Agnes Johnson and produced by Thanhouser-Pathe Gold Rooster. The author and the director, William Parke, and Gladys Hulette, the piquant little pirate, have succeeded in developing the hidden spring of adventurous romance that lies as firmly entrenched in the hearts of girls as in boys. They have infused into this quaint little story the evanescent youth and the wistful charm that appeal to the inner shrine of dreams that lie hidden in the hearts of those who have never grown past the fancies of youth.

The story is of a little rich girl who, in spite of the repressed and chilly atmosphere of her snobbish home, refuses to allow her enthusiasms to be chilled out of her and who persists in being human. She loves everybody and craves romance and adventure as an antidote to her lonely life in the wealthy home of her uncle and aunt. Fate thrusts at her an opportunity to recruit a pirate boat and a pirate crew, and adventures funny and tragic fall fast upon her. With her crew she imprisons her snobbish aunt and a ladylike young millionaire, who proves to be considerable of a man, after all.

We recommend this picture to you. It is brimming with that quality of humor that makes all its impossible situations as probable as once seemed our youthful dreams.



11. She orders her crew to kidnap Meeks, the butler, and oversees the job herself.



12. Under her directions the pirates overhaul the houseboat and kidnap her aunt and John Astorbilt, the young millionaire.



4. Auntie has social ambitions and invites John Astorbilt to her house party to meet Prudence.



8. She tells her playmate that the "stuck-up things all went for a sail in the house boat and would not invite her to go with them."



15. The millionaire spies everybody, while the boat burns, and Prudence lowers the black flag and agrees to unconditionally surrender.



14. Auntie smells smoke. She forgets her curl papers and yells for help.



13. The rough life cracks Astorbilt's effeminate veneer, and he emerges a real man.

Filmville Portraits

The Aviator

By WALTER S. BALL



TRIANGLE-KEYSTONE

Sometimes the girl herself is an aviatrix, and the romance begins in the air.

FILMVILLE'S Aviator is a former Chauffeur who learned to make love so adequately that he was fitted for Higher Things. His Professional Duties are to cheer the Heroine by proving that the Day's Plot has not come to a Premature End just because she missed the Boat and to expose the Villain as a scrubby example of the Earthworm Family. For a uniform he wears a Jaunty Air of Cool Confidence, which entitles him to rank as a Debonairman.

When he finds a previous Hero on the job, the Aviator is privileged to eliminate him on sight, so long as Conventional Devices are not employed. His favorite method of weaning the Heroine's admiration from Undesirable suitors is to fall several thousand feet after a Collision in the Air, and then have vitality enough left to undergo a Marriage Ceremony with only a Bandage over one eye and a Slight Limp to recall the Episode.

When not otherwise engaged, he scuds over the Ocean, looking for Shipwreck Victims or Exhausted Swimmers, whom he rescues like a Circus Cowboy picking up a Handkerchief. Either of these Tricks indicates that he did not

Learn Aviating from a Correspondence School.

The Aviator's Job is more complicated now than it was when Filmville was the first American Community to pass a vote of thanks to the Wright Brothers. In the early days all he had to do while aboard Terra Firma was to pat his Machine affectionately on the Aileron and register Chest Expansion, while as an Aerial Performer he was content to resemble a Flyspeck in the Atmosphere.

Nowadays he must be able with equal neatness to angle the Heroine from the Tonneau of the Villain's Light Six or carry the General's Daughter to safety through a cordon of the Enemy's Armored Airships. He surpasses many other Aviators in caution, however, in that he never Loops the Loop merely to illustrate his exuberance. Filmville does not encourage him to callous his courage, unless there are Practical Results in view.

In Time of Peace the Aviator patrols the beach, looking for Stray Symptoms of Romance. When he sees the Heroine fox trotting petulantly toward him, he retires behind a Sand Dune, so that she may feel free to gesticulate her troubles without embarrassment. Thereupon he emerges and offers to be the oh-kind-sir who will mitigate the Asperity of her Emotions.

The Steamer in the Offing, it appears, was to have carried her on her Honeymoon; but the Gentleman in the Case forgot the usual Ceremony and sailed away accompanied only by her Pet Jewels and Favorite Bank Account. So she has come to the Beach to run through a few Cal-

isthenics on the subject.

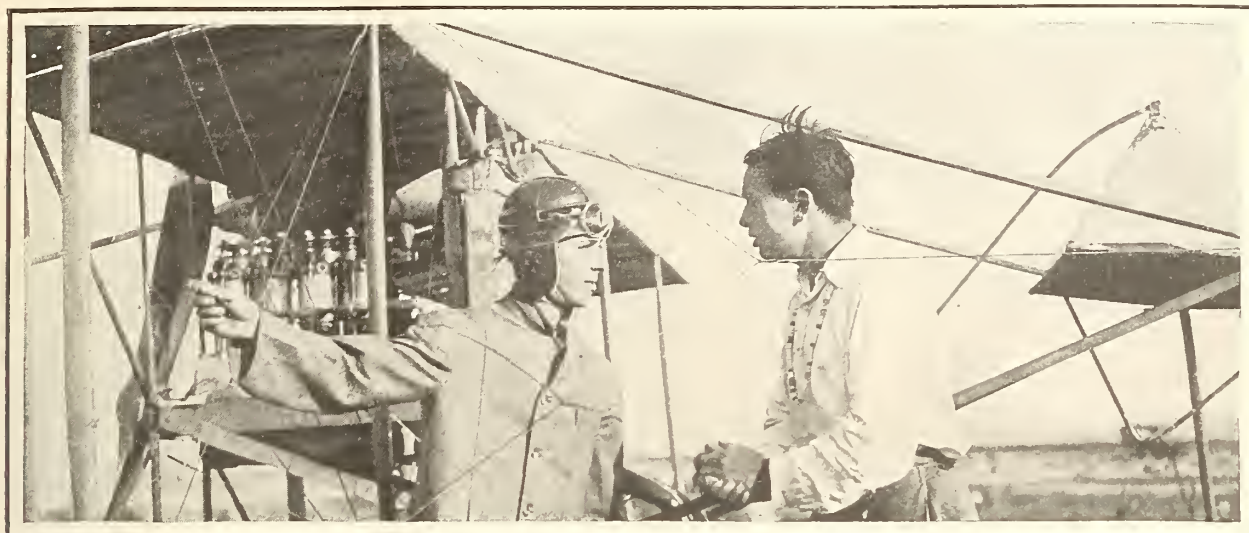
"I will take you to face the Scoundrel," says the Aviator in a Leader.

The Heroine registers Gratitude, but staggers back and clutches at the Horizon to show that she knows how hopeless it all is.

Here the Aviator unveils the talent that lifted him from the Ranks of the Chauffeurs. The more contemptuously he can laugh at the Ocean and the more gallantly he leads her to the Hangar, the better is his Handicap Rating.

The Heroine climbs into the Passenger's Seat with feverish haste, too eager for Revenge to exhibit the qualms appropriate to a first Aeroplane Excursion. Her anxiety would win the sympathy of a Rush Hour Suburbanite; but the Aviator's Code compels him to detain her while he registers Chivalry.

Finally he steps Aboard and turns on the Motion. After a Syncopated Sweep through the Sunlight, they glide over the Liner and descend to the deck by means of a Rope, thus demonstrating how far Filmville has surpassed the Wrights



TRIANGLE

Calmly he assures the distracted lover that he will find the girl.

in Aerial Control. When the astonished Villain has been satisfactorily Garnished with Irons, the Aviator steps to the Rope, Reels in his Aeroplane and carries the Heroine ashore, Stabilizing the Machine by Mental Suggestion, while he convinces her that Love in a Hangar would be a superior form of Romance.

If there is no Ocean Liner conveniently at hand to carry a Pylon for him, the Aviator is willing to race with anything, from High Tides to Hurricanes, so long as it will accommodate the Heroine. When she needs rescuing from the Cliff up which the Tide is Creeping, he bulges with enthusiasm; when she is Tied to the Tracks in the Wilderness, he beats the Engineer to it with sneering ease.

The docility of his Machine when called on to perform Feats not listed in the Builder's Specifications is exceeded only by the Indefiniteness of its Exploits when the Aviator goes to War. On entering the Service his duties are to carry a Message to Garcia and to ensnare the affections of the General's Daughter. This entitles her to adopt Clinch Tactics as he starts on his Perilous Journey and to insist on going with him, which makes it certain that he will be pursued by Hostile Monoplanes. It also permits him to rescue her without scandal when she

has been arrested as a Willful and Malicious Spy.

At least once in every War the Aviator must fight a Battle in the Air. This is a Thrilling Occurrence—everywhere but in the Air.

The Battle itself is preferably between the lone Aviator in a fragile Biplane and the Crew of a heavily armored Dirigible. Nine-tenths of it consists of Skyscraping Maneuvers against a Background of Geographically Non-committal Clouds, while the other tenth is a Spirited Interlude of Sparks and Sunspots commonly interpreted to mean the Airship's Explosion.

The Aviator is seen as a rapidly descending Black Dot, and a hurried Cutback reveals the General's Daughter swooning into the arms of a Lieutenant's Uniform. To anyone not Familiar with Filmville Efficiency Standards, the Young People's Love Affairs would seem to have a dark outlook at this point. But if the Aviator has to submit to a Hospital Scene between his return to the Greensward and the Wedding Ceremony, he looks in the Glass for Signs of Age.

It would be foolish to predict Limitations on his Future. If he is not the First to accomplish the Trip to Mars and back, Filmville will stand for having Picked a Quitter.



TRIANGLE-KEYSTONE

He saves her, anyway, even if there are two villains to foil.

A Pair of Peaches

THE Two-minute Man found these two pretty girls together, discussing costume gowns, and decided to do his interviewing wholesale.

"Now that you are both here," he suggested, "suppose you tell me everything you can crowd into two minutes. I'm a busy person."

"Two minutes!" gasped Gypsy Abbott, who is brown-eyed and pretty and as daring a little screen girl as lives. "Gracious, man, it took me longer than that to dive off a roller coaster into the lake! Do you suppose I can tell you about it in two minutes?"



MUTUAL-VOGUE

Gypsy Abbott, the pretty brown-eyed ingenue of the Mutual-Vogue company, likes nothing better than thrilling adventure.



MUTUAL

May Cloy, the Mutual-American girl, playing feminine leads with the comedy team, Kolb and Dill, says she thinks this Civil War gown and bonnet and lace shawl is a pretty nifty get-up.

"Why, you couldn't begin to tell anything interesting in two minutes!" said May Cloy indignantly. "It takes a woman longer than that to begin to explain all the things she is going to tell you about. Really, it was tremendously thrilling to watch Gypsy dive off that roller coaster. You see, Paddy McGuire and Arthur Moon had dared her to do it, and she said she was willing if the roller coaster was; so they cleared the track for her, and that brave little thing went up there and dived right into the cold, wet lake, just as she was. And they didn't think she'd really do it, because she said only that morning"—

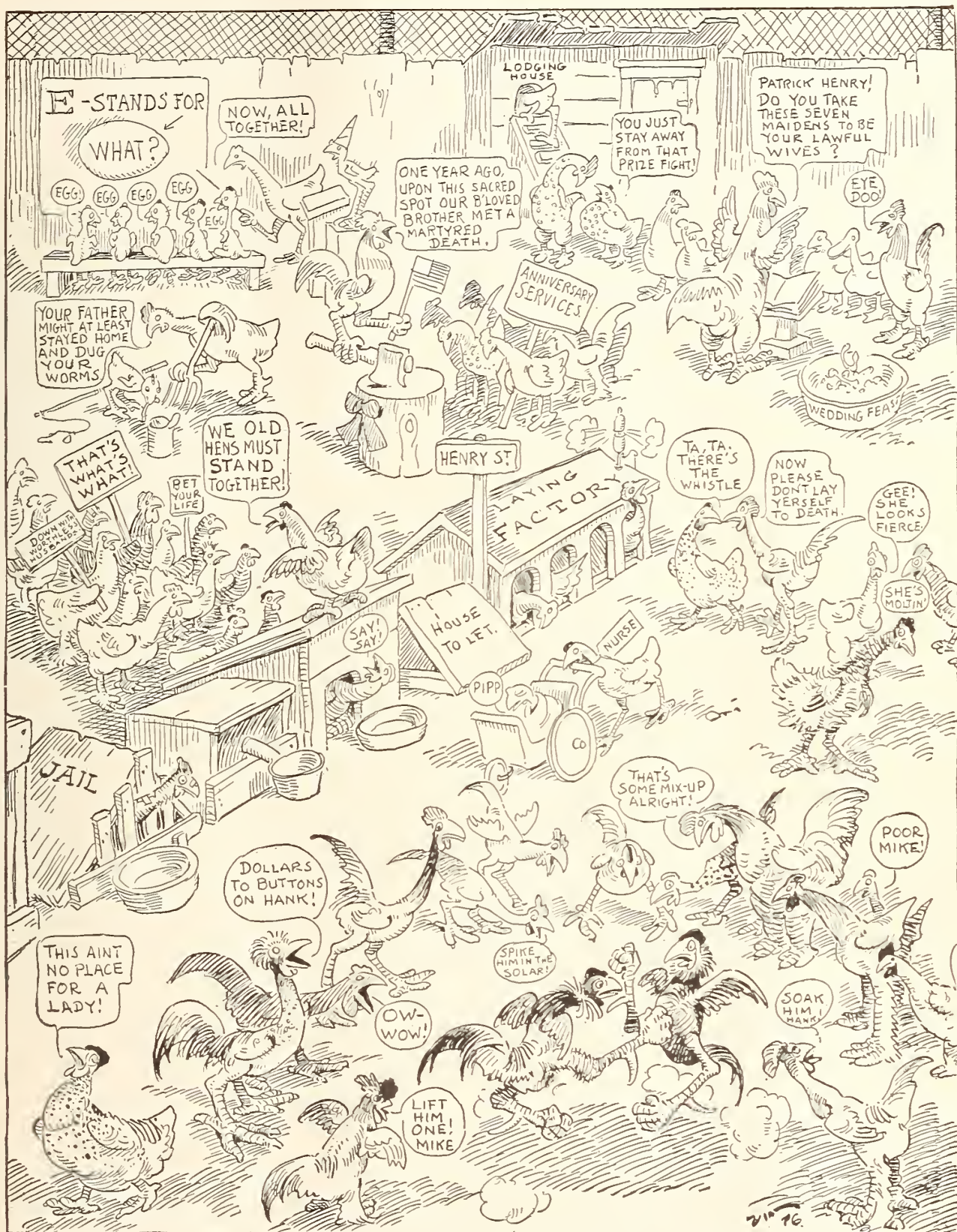
"Isn't she the sweetest thing in that cunning Civil War hoop-skirt affair?" broke in Miss Abbott, admiring her friend sincerely. "Doesn't she look just sweet enough to kiss just as she stands?"

"Sa-a-ay," broke in the thoroughly alarmed Two-minute Man, "this is an interview, you know. What I want to know is all about your screen experiences."

"May wouldn't really let you kiss her, you know," explained Miss Abbott. "That was only a figure of speech. But isn't she a pretty girl? Every time I look at her"—

"Is this a mutual-admiration association or a dressing-room in a motion picture studio?" demanded the Two-minute Man. "The time's up, anyhow, young ladies. Two minutes is positively all I can allow you."

"We could have told you a lot more," they said regretfully.





VITAGRAPH

AN EARLY MORNING WASH.

During the big battle scenes in "The Battle Cry of War," which were filmed on Staten Island, the men fared like soldiers, lived in tents, and washed on a bench out of tin basins. From left to right are: Captain W. J. Johnson, First Coast Defense; J. S. Blackton, Jr.; Commodore J. Stuart Blackton and Director W. P. S. Earle.

CIRCUMSTANCES ALTER CASES

By ALFRED I. TOOKE

WHEN Florrie goes to Sunday School

She takes an hour to dress,
For everything must be just so
From top of head to tip of toe.
"What matter," I have heard her say,
"If we are late again to-day?"



WHEN Florrie to the pictures goes,
It's quite a different tale.
She dresses in a minute—flat,
Including coat, and furs, and hat ;
" 'Twould be a sin," I've heard her state,
"To go into the pictures late."



MUTUAL

Big Pete Morrison and little Rhea Mitchell on the fence swapping yarns.

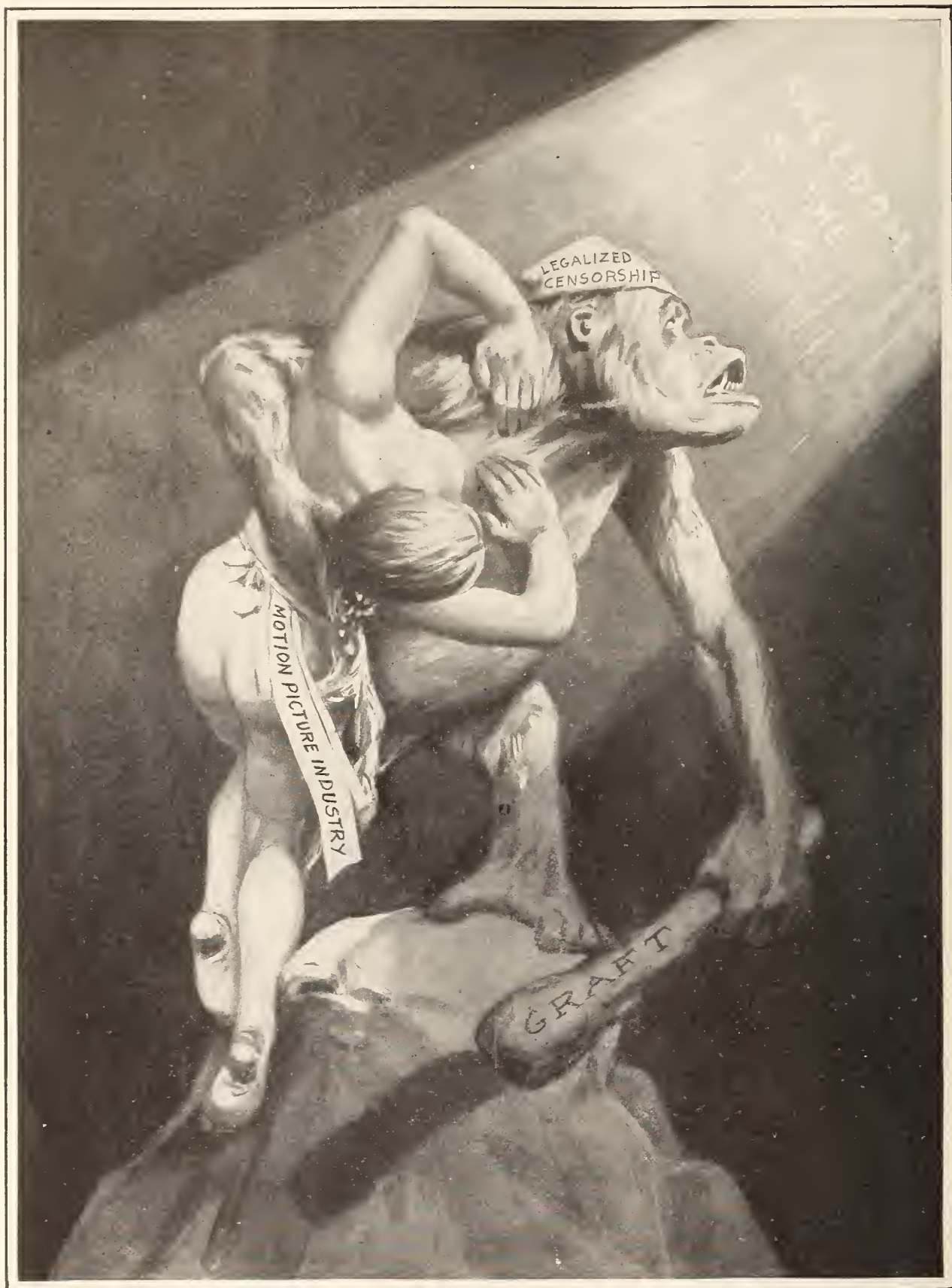
Rhea Mitchell and Her Looking Glass

RHEA MITCHELL, sitting on the fence with Pete Morrison, one afternoon, was swapping yarns about the queer things that happen in the studios. Miss Mitchell plays opposite Richard Bennett in "Philip Holden, Waster," and she rehearses all her parts before her mirror. She sits for hours before her glass, making faces. That is how she perfects herself in facial expression and gesture. She grimaces, looks pathetic, frowns, shrugs her shoulders, weeps, tears her hair, glares ferociously or smiles alluringly. It's all part of the study.

"There's a funny thing about that," said Miss Mitchell.

"The first time Mr. Bennett ever knew about my studies in expression, he had hidden himself in my dressing-room with a bunch of flowers. I had a few ideas in my mind that I wanted to rehearse, so without loss of time I rushed up to the mirror and began gibbering at myself like a lost soul. I made some awful faces, and I forget the things I said. I always say something to fit my action, you know.

"Well, suddenly I heard the most ghastly sound—like a gurgle of horror from a deaf and dumb man. It was Dick. He had tossed my flowers on the floor and was running for his life. The poor fellow thought I was crazy."



FLORHI

THE DANGER OF LEGALIZED CENSORSHIP

Is Ill-Health a Crime?

By W. W. Washburn

A FEW years ago a man who is today a prominent business executive suffered a complete physical breakdown. Not only did he lose his health and energy, but he became so unfit for business that he lost what little money he had accumulated.

In his efforts to regain his bodily and mental vigor he tried almost everything without result. Finally he decided to make a personal study of the reasons for his poor physical and mental condition, which resulted in a rather startling discovery.

What this newly found system did for him reads like a romance. Instead of being pale and sallow, his skin took on the glow and color of perfect health. Instead of being thin and emaciated, his body filled out and his muscles developed and hardened. Instead of being listless and always tired, he became filled with enthusiasm and almost tireless vitality. Instead of being irritable, nervous and fearful, he became a man of great poise with a dominating, success-achieving personality—exhibiting a type of mental energy which has made him the envy of all who know him.

So remarkable was his transformation from a weakling to a man of great physical and mental energy that his friends insisted on learning the secret. Today there are, in America alone, two hundred thousand people in every walk of life who have experienced the same rejuvenation by following this man's method which proved so effective in his own case.

As a result of this remarkable experience, this man, who is none other than the famous rebuilder-of-men, Alois P. Swoboda, states that sickness or lack of health and energy should be regarded as a crime—as something of which to be ashamed.

According to Swoboda, not only is practically all sickness possible to avoid, but any man or woman can acquire such a marvelous amount of extra or reserve health and energy as to be immune from ill health.

And yet Swoboda does not preach self-abnegation—instead, he tells his pupils to enjoy life to the limit—to eat and do whatever they like—to live as full a life as they have capacity for, but to so train their bodies that they can withstand the consequence.

This may seem easier said than done—and it would be but for the fact that Swoboda's discovery seems to put new powers of resistance into people.

Man is made up of billions of cells. When he is sick—when he lacks energy and vitality—it is because some of the cells have lost their activity. Every organ, every tissue, every nerve depends on the efficiency of the cells. Keep these cells doing their work and ill health is impossible.

This is the mission of Swoboda's discovery of Conscious Evolution. And judging by Swoboda and his pupils, it accomplishes a great deal more.

And Swoboda and his system should be judged not only by the number of his "disciples" totalling thousands, but also by their reputation for intelligence. Men and women like these Swoboda students are not to be deceived:

F. W. Vanderbilt, W. G. Rockefeller, Jr., William Barnes, Jr., Gen. W. A. Kobbe, Gen. J. F. Bell, Franklin Murphy, Woodrow Wilson, Howard Gould, W. R. Hearst, John B. Stanchfield,

John C. Spooner, Alfred I. du Pont, Percy A. Rockefeller, A. W. Armour, Charles F. Swift, E. A. Cudahy, Oscar Straus, Chas. E. Hughes, Simon Guggenheim, A. Lewisohn, Mrs. C. P. Huntington, Mrs. Archer M. Huntington, Countess de Loquenenille, Mrs. Herman Oelrichs, Maxine Elliott, Anna Held, Mrs. H. C. Chatfield Taylor, Clarence Buckingham, W. P. Clyde, Nat C. Goodwin, Jacob A. Cantor, Oscar Hammerstein, Francis Wilson, F. L. Perley, H. M. Flagler, Frank A. Vanderlip, Pliny Fisk, Edward Lauterbach, J. R. Roosevelt, Samuel W. McCall, Otto H. Kahn, W. Lyman Biddle, F. N. Doubleday, Boies Penrose, Edward Thaw, Hamilton W. Mabie, G. Schwab, Elihu Root, Jr., James H. Post, Marshall Clyde, W. F. Havemeyer, Caldwell K. Biddle, Stanley Washburn, W. M. K. Olcott, Judge Staake, George A. Post, Adolf Pavenstedt, Rev. Dr. Robert J. Ahtetter, The Earl of Meath, Burton Holmes, Mrs. Theodore Havemeyer.

Very nominal indeed are Swoboda's fees, for he is determined that rich and poor alike shall share in the benefits of what he has learned.

Not only does Conscious Evolution restore those cells which may be said to be practically dead, but it raises the useful activity of all the cells to such a degree of new power that a new kind of better health invariably results.

Thousands of people who felt that they were in excellent health before taking up Swoboda's system report a doubled sense of health and energy—doubled vitality and a far greater capacity for pleasure. These students never miss any of the pleasures of life, yet they enjoy such smashing, driving health and energy that nothing affects them adversely.

It has always seemed to me that the difference between success in life and failure was largely a difference in vital energy. The man who is teeming with enthusiasm, who seems to bubble with vitality, is the man who gets to the top in every line of work, while others who may be in just as good health but who lack that extra energy—that dynamic spark—never really assume leadership. It's the vitality plus that makes all the difference in the world. And that is what Conscious Evolution gives.

And it is equally true that thousands of men and women had suffered for years from all manner of ailments. "Conscious Evolution" overcomes indigestion, constipation, heart weakness, sick kidneys, morbid livers, general debility—in fact, all functional disorders succumb to his methods, as hundreds of letters which Swoboda has showed me from pupils amply prove.

I have been most interested in reading a little book by Swoboda in which he explains the principles of his discovery and shows how and why it invariably accomplishes the desired results. It also quotes letters from scores of people who have followed his methods with the greatest success.

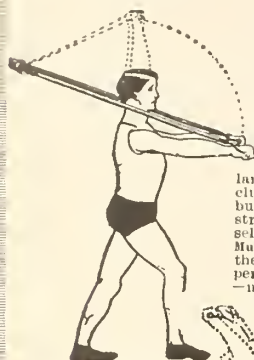
A copy of this book "Conscious Evolution", will be mailed to all readers of this Magazine who write for it. Merely address Alois P. Swoboda, 1983 Aeolian Bldg., New York, and your copy will be sent by return mail without charge or obligation.

There will be some who will scoff at Conscious Evolution, but the wise men and women who realize the power of greater health and energy will at least send for the booklet and learn all the facts in the case.

(Advertisement)

My \$3 Exerciser \$1.00 Reduced to

Until further notice I will send one complete



Muscle Builder Outfit

to any reader of
FILM FUN upon re-
ceipt of \$1.00—just
one-third the regu-
lar price. I will also in-
clude a complete body-
building course of in-
structions containing 24
selected exercises. The
Muscle Builder will meet
the requirements of any
person—weak or strong
—man, woman or child.

Can be used to
exercise any
muscle in the
body.

A Chest Expander Also

with each outfit. I will give
an extra handle, without
charge, by which the Muscle
Builder can instantly be con-
verted into a most effective
Chest Expander to be used
for developing the chest and
lungs. Take advantage of
this opportunity while it
lasts. Send your order today.

PROF. ANTHONY BARKER
Studio 29B, 110 W. 42d Street,
NEW YORK CITY



FAMOUS PLAYERS

©WHITE

Mary Pickford Tells About a Beating and a Butterfly

"HELLO!" says Mary over the
'phone to her dearest friend.
"Did you hear about the beating I got
to-day while playing a scene in 'Less
Than the Dust'? No? Oh, my dear,
it was terrible!

"You know, in one part I have to
steal goodies from the stand of an aged
street vendor. I had induced an old
vegetable woman to leave the East Side
of New York for awhile to become this
street vendor in India—India having
been set up on Long Island. We had
her sit there, nodding in the sun, and
she was instructed to awaken from her
slumbers, run after me, and catch and
shake me—realistically. Oh, if only
we hadn't said 'realistically'!

"That old woman knew from long
and bitter experience how to play that
part. I suppose she'd been having

things stolen from her every day of her
life, but she'd never been able to catch
the little East Side ruffians. So when
I did a perfectly good stage stumble
and fell into her arms, she just let out
all the pent-up passion of years of abuse
on me. I had to quit work for the day
when I was finally rescued.

"I'm a strong advocate of the 'Spare
the rod, spoil the child' theory now."

But what little Mary did not tell her
friend is that, tired as she was after
that beating, she could still feel sorry
for the butterflies, who flitted about
among the artificial scenery and settled
upon the tissue flowers. For a long
while she sat watching them that after-
noon, and "Poor little things!" she
breathed before she left. "They think
that the flowers are real, and that
summer has not gone away."

What Our Readers Think

GIZZARD CREEK, TEX.,
Nov. 20.

MR. OR MRS. EDITOR FILM FUN.

Dear Sir or Mrs.—Yure October paper
came to hand with Hughie Mack's
laffin face on the cover.

It cured my wife of the lumbago.

One look, and my hoss which was
down got up. He has been sound ever
since.

The children took it to school, and
the teecher rolled off his chair and
broke a laig—off the chair.

Now it's hanging up in the publick
library.

I thot Ide let you know,

truly yours,

SAM'L BROWN.

A FILM FUN PORTRAIT

In a recent issue of FILM FUN maga-
zine there appeared a half-page portrait
of little Ethelmary Oakland, the dimin-
utive motion picture player, who played
a prominent role in recent Thanhouser-
Pathe productions. This portrait of
the beautiful blond baby attracted the
attention of Emil Fuchs, portrait paint-
er to the King of England, who is now
in America, and Mr. Fuchs expressed
a desire to paint this beautiful child.
Ethelmary is the first American child
whose likeness has been transferred to
canvas by this painter of English
royalty.



**You Can Have
Beautiful
Eyebrows
and Eyelashes**

They give charm, expression,
loveliness to the face, adding
wonderfully to your beauty and
attractiveness. Society women and
actresses get them by using

Lash-Brow-Ine

It promotes in a natural manner the growth of eye-
brows and eyelashes, making them thick, long and
silly, giving depth and soulful expression to the eyes.
A guaranteed pure and harmless treatment. Send 25c (coin)
and we'll mail LASH-BROW-INE and our FREE Beauty
Booklet prepaid in plain sealed cover. Beware of worthless
imitations. Genuine LASH-BROW-INE sold only by
Maybell Laboratories, 4008-18 Indiana Ave., Chicago



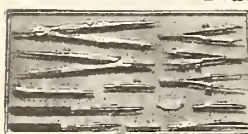
Voice Thrower

Learn to throw your voice into
a trunk, under the bed, out in
the hall or anywhere. Lots of
FUN fooling the Teacher, the
Janitor, Policeman, or Friends.

The Ventrilo

is a little instrument that fits
into the mouth out of sight. Boys
or Girls can use it. NEVER FAILS!
A 32 page book on Ventriloquism
sent with the VENTRILLO for 10c
Royal Novelty Co.
Dept. 45 SO. NORWALK, CONN.

GIVEN This Complete Set of Drawing Instruments



\$15.00 Draftsman's Com-
plete Working outfit, abso-
lutely free. They do not
cost you a penny on this
offer. Write today for
particulars. Do it NOW.

\$150 to \$300 a Month

My graduates are earn-
ing from \$150.00 to

\$300.00 a month and more. WRITE TODAY. Send for
my free book on drafting. No obligations. Write NOW.
Chief Draftsman Dobe, Div. 1599, Engineer's Equipment Co., Chicago

The Voiceless Screen

"No," sighed the man in the back seat in the Pullman, "nothing doing for me any more. I was on the stage ten years, though, and made good money. Them was the good old days."

"Yes, the decadence of the stage is one of the marvels of the age just passing," admitted a scholarly man near by. "But why don't you go in for motion pictures? Plenty of actors have made good with the pictures."

"Nothing doing at the pictures for me, old scout," sighed the man again. "I'm a ventriloquist."



Every Picture Show on Broadway

John Martin, G. M. of John Martin's Book, went over with the Military Prisoners' Welfare League, headed by Sidney Olcott and Valentine Grant, last Sunday, to Governor's Island, where a picture and musical program is given every Sunday afternoon. John Martin made his maiden speech to the boys and was so excited over the event and the applause it evoked that he mingled around with the audience to get acquainted with them and find out if they really meant it when they applauded him.

It was Irish Day at the prison, and the picture shown was "The Innocent Lie," written by Lois Zellner, who was also present to make her bow to the army boys. Everybody was Irish for the occasion, including the Germans and the Hebrews. John Martin stood at the door when the audience filed out, and this is the story he tells about what he overheard:

"I met a tall, fine-looking chap who was on the door," says John. "I bet he hadn't drawn more than three full breaths while the picture was being shown, he was so anxious not to miss a flash of it. When it was all over and they were leaving, the doorkeeper sighed with a long-drawn breath of absolute enjoyment.

"Gee!" he said to me. 'I go out in six days from here, and the first thing I'll see will be every motion picture show on Broadway. They won't be a one of them get away from me!'

"Which shows you where the motion picture show stands," concluded the sage master mind of the John Martin's Book. "Time was when a prisoner released from a term would make a break for Saloon Row. Nowadays, owing to the good influence of the pictures shown by the Prisoners' Welfare League, he turns to the best picture houses in the place."

Draw your own moral, readers.

Pabst Extract American Girl Calendar For 1917

The American Girl, at home and abroad, is famed for her beauty, her grace and her charming feminine ways.

All that is characteristic of the typical American Girl is exquisitely portrayed by the famous artist, Mr. Frank H. Desch, in the Pabst Extract American Girl Calendar for 1917. The face, the form, the pose, the costume, the freshness and charm of vigorous youth—make a composite picture of womanly beauty that calls forth the admiration and praise of everyone.

This beautiful art panel—shown in illustration herewith—is seven inches wide, thirty-six inches long. It is lithographed in twelve shades and tints, harmoniously blended, and makes a pleasing and attractive decoration for any room or office.

No advertising matter whatever—not even the title or months—is printed on the front. Scores of calendars, far less artistic, are sold in art stores at prices ranging up to a dollar or more. But we send you this calendar free, asking you to pay only the cost of packing and mailing, hoping that it will remind you that

Pabst Extract The "Best" Tonic

"Brings the Roses to Your Cheeks"

—that it is a natural tonic which enriches the blood, rebuilds the wasted tissues of the body, steadies the nerves and tones the entire system. Being a perfect blending of the extract of choicest malt and hops with iron, it is nature's own builder and reinvigorator—a splendid tonic recommended by leading physicians for nursing mothers, convalescents, anaemics, all who are run down from any cause, and as a revitalizer for the aged.

Order a Dozen from Your Druggist
Insist Upon It Being "Pabst"

The U. S. Government specifically classifies Pabst Extract as an article of medicine—not an alcoholic beverage.

This Calendar is Free

To obtain one it is merely necessary to send us ten cents in coin or stamps (coin preferred) to cover the cost of packing and mailing. Each year the demand for these attractive art calendars grows greater, so send early to avoid disappointment.

PABST EXTRACT CO.

Department 15,
MILWAUKEE, WIS.



Be an Artist

MAKE MONEY drawing Comic Pictures. Let the world's famous cartoonist, Eugene Zimmerman, spill a few ideas into your head. Get the Zim Book—it's chuck full of valuable suggestions. Price \$1.00 postpaid. Bound in ¾ Morocco. Satisfaction guaranteed. Money back if book returned in ten days.

Address ZIM BOOK, Desk FF11, Brunswick Building, New York

Will you give one family

A MERRY XMAS DINNER?

We are but your agents—you are the host.

300,000 poor people cheered last Xmas in the U. S. by The Salvation Army.

Help us in this way to get close to these people. Give them at least one happy day in the year.



\$2.00 Feeds a Family of Five

Send Donations to Commander Miss Booth

118 West Fourteenth Street, New York City

Western Dept., Comm. Estill, 108 N. Dearborn St., Chicago

Instant Bunion Relief Prove It At My Expense



Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment **Free**, entirely at my expense. I don't care how many so-called cures, or shields, or pads you ever tried without success—I don't care how disgusted you are with them all—you have not tried my remedy and I have such absolute confidence in it that I am going to send you a treatment absolutely **FREE**. It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing tighter shoes than ever. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.



Learn to Draw From Those who Know How

Illustrating, Cartooning & Designing properly taught by mail. Pleasant and profitable work. Correspondence and Local School. Send for book on Art Study. A reliable school at the National Capitol. **WASHINGTON SCHOOL OF ART** 989 F. Street, Washington, D. C.

LEARN MUSIC AT HOME!

SPECIAL OFFER—EASY LESSONS FREE—Piano, Organ, Violin, Banjo, Mandolin, Guitar, Cornet, Harp, Cello, Clarinet, Piccolo, Trombone, Flute or to sing. You pay only for music and postage—which is small. No extras. Beginners or advanced pupils. Plain, simple, systematic. 16 years' success. Start at once. Send your name and get free booklet by return mail. Address **U.S. School of Music, Box 214, 225 5th Ave., N.Y. City**



BEAUTY WASH

Improves FACIAL BEAUTY, gives you new CLEAR, soft, WHITE SKIN, free from oiliness; smooths out wrinkles; removes FRECKLES, PIMPLES. No harm to tenderest skin. Package by mail, 25c (silver)

EDITH GEHRKE, Dept. F, 296 Davenport Ave., New Haven, Ct.

ENTERTAIN YOUR FRIENDS

Send 10 cents for Two Standard Puzzles and receive **FREE**: Two Card Tricks, Two Coin Tricks, Two Joke Novelties. Complete with apparatus and catalogues. **CHICAGO PUZZLE AND NOVELTY WORKS** 3310 Herndon St., Room 116, Chicago



FOX

GNOMES IN GNOMELAND.

Christmas in Gnomeland

OUT IN vague Christmas Land, whither Father Santa Claus goes after he has whisked down and up the chimney and has decided definitely to forsake the ice-cold regions for the tropics, the little gnomes live and play. You cannot meet them face to face in this frozen latitude, but if you are one of the many thousands attending William Fox's "A Daughter of the Gods," this Christmastide, you will see their funny pictured realm and their queer little activities.

Laughter and mischief is the law of the gnomes. All the fun is taken together, for Mr. Gnome hates nothing else as much as solitude, and a company is never a crowd for him. Gnome village looks like a bit of Japanese landscape, the trees are so dwarfish, the houses so tiny, the streams, waterfalls and roadways so winding. When they play hopscotch, it is by hundreds instead of dozens; when they swim, each little fellow almost hits the heels of the one in front as they dive off the dock. With what an air of wisdom they bravely squat in their great council and listen to the admonitions of the Witch of Evil! They are not really bad, though often misled. At first they beat the exquisite Dream Maiden (Annette Kellermann) with sticks and stones, but when the Fairy of Goodness opened their eyes, they became the friendliest little hosts imaginable. In fact, they lent the scantily clad maiden

their coverlets, which were far too small for her, because it would take at least three gnomes to make one Dream Maiden.

All of the national folk believe in the "little people," dwarfish old men fairies, who held their revels of holidays or sacred days out in the woodland or deep down in the mines or among the rocks of the mountains. They are variously called elves, brownies or gnomes. They are usually friendly to man. They typify the sportive and antic side of the out-of-doors, the mad flight of the autumn leaves, the dimpling riot of the sea waves, and the mirth of the entire countryside under the warm sun.

In devising a wonder tale of the Orient for the entertainment of women and children during the holidays, the director decided to use a day in Gnomeland as an interlude of the Dream Maiden's extraordinary adventures in "A Daughter of the Gods." He ordered built an entire gnome village on the northern coast of the island of Jamaica. Twelve hundred Jamaica pick-aninnies were drafted for the characters. Each was costumed in a white wig, a long white beard and grotesque dwarf clothes. The success of the experiment proved complete. These black boys took to the gnome life readily as a duck takes to water. They just couldn't help being funny every minute of the time.

Who's Who and Where

"Politeness," says Stuart Holmes, "is the art of not letting people know what you think of them."



Little Jane Lee, who was bitten by Theda Bara's big Russian wolfhound, is back at the studio, prancing about as gayly as ever.



The pictures are not responsible for everything. Harry Ham, the Christie Comedy lead, hurt his hip falling off a swing bar at the Los Angeles Athletic Club gymnasium. The injury was not serious, however.



Raymond Jerome Binder, who made such a hit playing opposite Dorothy Gish in "The Best Bet," was formerly a Chicago business man. Hereafter he will appear in Griffith pictures, under the name of Keith Armour.



You've got to hand it to the Lee kiddies for thrift. While "Love and Hate" was being filmed, Jane and Katherine made three dollars and forty-seven cents shining the shoes of various members of the Fox company.



"Walk and grow fat," says Helene Rosson. Miss Rosson ought to know, for although she owns one of the prettiest cars in California, she walks a great deal and says she has put on weight ever since she started hiking.



Elinor Linden is so superstitious that when he discovered a crack in the mirror in his dressing-room, he refused to act that day. It was only after the entire company had argued with him for some time that he consented to go on with his scene.



The Fox press agent announces that Rhames, priest of Set, writing on the stone walls of a tomb near Thebes, foretold the arrival of Theda Bara, noted actress, who would lead men to destruction by her wiles. It is an interesting story, anyway.



Camille Astor has invented a new type of character doll. She paints the faces of different characters on egg shells, adorns them with hair and dresses them up with cardboard and tissue paper. Miss Astor is going to send them to some of the children of Europe.

\$125 to \$300 a Month

HAVE you the training that equips you to hold a position paying \$125 to \$300 a month? Are your services in demand? Salaries are paid to the men who know. If you are ambitious to get into the big money class, send the coupon and find out about the opportunities in our profession. We need ambitious men and will give you proper training right in your home. Send coupon today. The free book carries a vital message.

Be a Signal Engineer

Be the man who gets \$125 to \$300 a month. Signal Engineering is one of the most fascinating of professions. As a railroad man you travel from coast to coast without it costing you a penny. You are the man who tells the other fellow what to do. YOU can be the man who holds the big job.

Men Are Needed

We are calling to ambitious men. Our profession is young, our ranks are not overcrowded. Many golden opportunities await the men who have the proper training. You can get it right in your own home. You do not have to give up your present position while learning. Send the coupon and find out how other men have put themselves in positions of power by devoting some of their spare time to the study of Signal Engineering. Act now.

Two Big Outfits FREE!

We give each of our students a Complete Signal Engineer's outfit and a Complete Draftsman's outfit—absolutely FREE. Don't delay. Write today for full particulars.

Send the Coupon for Big New Book

Put your name and address on coupon or letter or postcard and get the big new signal book absolutely free. No obligations. Write now. DEPARTMENT OF SIGNALING, 1810 Wilson Ave.—Room 1599—Ravenswood Station, CHICAGO, ILL.

Name.....
Address.....
Age.....
Occupation.....
Department of Signaling,
1810 Wilson Ave.—Room 1599
Ravenswood Station—Chicago
Gentlemen: Please send me
absolutely free and prepaid
your big book on Signal
Engineering. It is dis-
tinctly understood
that I assume no
obligations of any
kind.



10 Cents a Day

Pays for This Cornet
An astounding offer! Only 10c a day buys this superb Triple Silver Plated Lyric Cornet. Free Trial before you decide to buy. Write for big offer.

WURLITZER

800 years of instrument making

Carrying Case Free with this superb triple silver plated Lyric Cornet.

Free Band Catalog Write for big 250-page Band Catalog. Rock-bottom, direct-from-manufacturer's prices on all kinds of instruments. Pay at rate of a few cents a day. Generous allowance for old instruments. Free trial. We supply the U. S. Government. Write today. The Rudolph Wurlitzer Co., Dept. 1279 4th St., Cincinnati, O. S. Wabash Ave., Chicago



Money In Your Ideas

C & C PATENTS PROTECT THEM FOR YOU
Books "What to Invent" and "How to Obtain a Patent" sent free. Send rough sketch for free report regarding patentability. A C & C patent on your idea today may mean independence tomorrow. Manufacturers constantly writing us to buy patents. Patents advertised for sale at our expense.
CHANDLER & CHANDLER, Patent Attorneys
Est. 21 Years. 958 F Street, Washington, D. C.

Be an Artist

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel and Crayon Portraits. Earn \$25 to \$200 a week. By our simple method your talent is quickly developed without interference with present work. By Mail or Local Classes. Small sums you now fritter away pay your tuition. Write for free list of successful pupils and instructing method FREE. ASSOCIATED ART STUDIOS 2204 Flatiron Building, New York

XMAS CARDS

WE SAVE 1/2 YOU
BUY DIRECT FROM THE MANUFACTURER
Highest Quality, Hand Embossed, with your own name. 40 exclusive new designs. Send for Catalogue and Prices. ART CARD CO., 542-A So. Dearborn St., Chicago, Ill.

Write for Money!

MOVING PICTURE PLAYS
Short Stories, Poems, Etc.
\$10 to \$300 Each Constant demand. Devote all or spare time. Correspondence course is NOT required. Set work at once. Details FREE. Atlas Publishing Co., 343 Atlas Bldg., Cincinnati, O.

STARTLE YOUR FRIENDS!

Mystify and amuse them with magic tricks. A mental tonic after a hard business day.
\$1.90 Worth of Tricks for \$1.00
Choice of 13 sensational card tricks or 8 coin tricks and free booklet describing scores of other tricks, sent postpaid for only \$1.00. 14 pocket tricks (reg. price \$3.65) for only \$2.00.
LEWIS LYON THE MAGIC SHOP
84 No. 13th St. Philadelphia, Pa.



Incorporate Your Business In Arizona

Least cost. Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge.
Stoddard Incorporating Company, Box 8N, Phoenix, Arizona
Branch Office: Van Nays Building, Los Angeles, California

AT ONCE

—ten ladies to travel, demonstrate and sell well established line to our dealers. Previous experience not necessary. Good pay. Railroad fare paid. Goodrich Drug Co., Dept. 88, Omaha, Nebraska.

AMERICAN QUEENS

JAMES MONTGOMERY FLAGG, CHARLES SARKA and ALONZO KIMBALL drew eight covers for Judge which attracted widespread attention. Requests from readers and subscribers poured in for copies of these pictures, and so the Judge Art Department gathered the eight prints into a flexible portfolio stitched with silk cord.

☞ This album is now offered to the public for \$2.00.

☞ These pictures, which attained such remarkable popularity, will be a valuable addition to any library table and they will make any walls attractive. Their appeal is not only in their individuality, but in their striking artistic merit, as a glance at the artists' names indicates. \$2.00 with the coupon below will put this album in your home.

Judge

225 Fifth Avenue
New York

JUDGE, 225 Fifth Ave., New York
Enclosed find \$2.00. Send me one copy of AMERICAN QUEENS.

MRS. GRANT HAMILTON'S Pekingese



Puppies and grown dogs for sale from the highest class imported prize-winning stock. I selected while in England fine individuals from the best kennels. If you want a real pet or a show dog, write me.

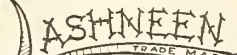
Hamilton Farms

Alstead New Hampshire



DON'T YOU LIKE

My Eyelashes and Eyebrows?
You can have the same



A Hair Food

applied once each day, will absolutely produce thick and long eyebrows and eyelashes. Easy to apply—sure in results. Lashneen is an Oriental formula. One box is all you will need. Not sold at Druggists. Mailed on receipt of 25c coin and two cents postage, or Canadian money order.

Beware of Imitations!

LASHNEEN COMPANY (Dept. 25) Philadelphia

Big KNOCKOUT Package



Contains One Dancing Scotchman 8 in high, will dance or walk. One new coin trick. One Pack of Hot Air cards, will win your Girl for you. One Roll of Stage Money. One Cribbage Board. One Illustrated Booklet on How to Pitch. One Book on How to Throw your Voice. One checker board. 3 New Puzzles and 32 page 10 book of tricks. All for 10 cts. ARDEE Co. Box E Stamford Conn

Pay As You Wish



We'll send you a genuine Lachnite Gem for 10 full days free trial. Put it to every diamond test—fire—acid—the diamond file—make it cut glass—then if you can tell it from a mined diamond, send it back at our expense. If you decide to keep it pay as you wish. Write today for new catalog.

Set in Solid Gold

Genuine Lachnite Gems keep their dazzling fire forever. The newest mountings—all kinds of jewelry. Write for new jewelry book. HAROLD LACHMAN COMPANY, 12 N. Michigan Ave., Dept. 1599 Chicago, Ill.

WONDER-GRAPH



Latest CURIOSITY, great FUN for LOVERS or Friends, etc. It's COMICAL, Fascinating, Simple to OPERATE anywhere. Don't miss the FUN. Wondergraph with full instructions, by mail 10c (silver)



Marvel Co., 43d, New Haven, Ct.

\$50 to \$100 Weekly Writing moving picture plays in spare time. Great demand. YOU can write them. We show you how. Experience not necessary. Send for free booklet of valuable information and special Prize Offer. Chicago Photo-playright College, Box 278-G10, Chi'go

\$-Old Coins Wanted-\$

\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856 \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted. CLARKE COIN CO., Box 26, LE ROY, N. Y.

There's nothing the Triangle can't do. They now announce the appearance of "microbe actors"—real, honest-to-goodness bugs—in their new release, "The Microscope Mystery."



Ora Carew, besides playing her own twin brother in "Dollars and Sense"—quite an achievement in itself—finishes up by falling one hundred and fifty feet over the edge of a precipice, in a buggy drawn by an old white horse.



Selmsburg, O., stages its own sunsets. Virginia Pearson, while waiting for a train at this little junction, was struck with the beauty of the sunset. "It is wonderful!" she said to a native. "Not bad for a little place like Selmsburg," was the modest answer.



While Cliff Saum, assistant director at the Fox Studios, was taking some exterior scenes near a lake, one of the extra men fell in. He was rescued, and Cliff revived him with brandy. The next day a woman rushed up to Cliff. "Mr. Saum," she cried, "that man to whom you gave brandy yesterday has fallen in again!"



A keen sense of humor, particularly when the joke is on one's self, is a valuable asset. A man walked into the William Fox offices and asked for a place on a moving picture company. "Have you had any experiences in acting without audiences?" he was asked. "That's what brought me here," was the answer. He got the job.



When Alice Gale first applied for a place in the pictures, she was turned away because her chest measurement was three inches too short. Miss Gale, who plays the part of the nurse in "Romeo and Juliet," now announces that she has a new book on dieting and another on eating, and challenges anyone to keep her out of a role because of her measurements.



Life is exciting for the Universal Bison Company. In filming a scene for "For Love and Gold," a spirited horse, recently from the race track in Mexico, dashed full speed at the camera, tossing it fifteen feet into the air. The camera man had a narrow escape from injury, but the tripod of his camera was broken and the film case split, exposing all the film to the light. A new camera had to be sent for from

Universal City, and the entire morning's work done over.



A poet, who has been pestering George E. Periolat at the American Studios a great deal, came up to him one day when he was very busy. "I want to write a piece of poetry about you, but I can't think of anything to rhyme with Periolat," said he. "Can you suggest something?" "I can," answered the actor. "Scat." They are not on very friendly terms now.



Colin Chase has a soul for beauty, and noticing the barren appearance of the Pallas Studio's front yard, he bought some packages labeled "sweet peas" and "pansies," telling his friends that he intended to plant them next day. This he did artistically, but in place of sweet peas and pansies, there appeared onions, radishes and beets. Mr. Chase is not a vegetarian, and he uprooted them at once. Now he carries a lead pipe about with him.



So realistically did Harry Hilliard and John Webb Dillion fight a duel for the Fox picturization of "Romeo and Juliet" that they were almost arrested in Fort Lee, N. J. Not noticing that two little boys watched them for a while and hurried away again, they had been parrying and slashing for fifteen minutes, when a policeman rushed up, flanked by these same two youngsters. It took Hilliard and Dillion a long time to convince him that they were just rehearsing for the pictures.



"Music hath charms," they say. "Music—yes," agree Mae Marsh and Spottiswood Aitkin feelingly, with the emphasis on the first word. In "The Wharf Rat" these two stars play violins. They knew the movements like experts, but the sounds they brought forth got on the nerves of the company and annoyed Miss Marsh and Mr. Aitkin as much as the rest. Chester Withey, the director, hit on the plan of substituting greased twine for the regular violin strings, so that the bows slid over them noiselessly.



When Maude George gets tired of acting for motion pictures, she can go into the secondhand clothes business. She has received a letter from a Chicago schoolgirl, who says that she is "crazy about" pretty clothes and asks Miss George to sell her a blue velvet

WHY NOT

Begin Your Christmas Shopping Now?

WHY NOT

Select your gifts from bigger stock and avoid the week before Christmas crowds?

WHY NOT

Help every man and woman, boy and girl, who sells and delivers your Christmas purchases by

SHOPPING EARLY?

Consumers' League of New York City



\$2.00 and We'll Ship You This Marvelous Typewriter

Think of it! Only \$2.00 on this great offer. You have full ten days free trial. Our factory price is less than others ask for second-hand machines. Every sale bears our ten year iron clad guarantee. Settlement for the balance can be made on the **easiest monthly payments**. The first buyer in each locality gets a handsome leatherette carrying case free. Write today, Now. **GALESBURG WRITING MACHINE CO., Dept. 156, Galesburg, Ill.**

BIG WONDER PACKAGE



1 Great North Pole Game (size 18x11), 1 Big Roll Stage Money, 1 Game Authors (48 Cards), 1 Cribbage Board, 1 Checker Board and Men, 1 Pack Pinochle cards (48 cards), 38 other Games, 19 Lessons in Magic, 1 Set of Dominoes, 27 Authograph Verses, 12 Money Making Secrets, Wireless Telegraph Code, 25 Pictures of Pretty Girls, 2 Puzzles, 100 Conundrums, 85 definitions of Flowers. All the above for 10c. with large catalogue. **ROYAL GAME CO., Box 3 So. Norwalk, Conn.**

NEW SCIENTIFIC WONDER



PRICE 10 C. SILVER ONLY. BIG FUN BOYS You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh. **MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.**



HUNDRED WAYS OF KISSING GIRLS and History of the Kiss. SOMETHING REAL GOOD.

SPECIAL A Photo of the girl who has never been kissed and 10 kissing pictures included with every order. To introduce our catalogue, will send this large 25c Book complete, post-paid, for 15c. **J. H. DESKAU, Dept. 100 491 Ridgewood Ave., Brooklyn, N. Y.**

MAGIC SCHOOL POCKET FREE TRICK

Illustrated Catalogue Included. Send 6 Cents In Stamps. **MAGIC CO., Sta., 5, 249 W. 38th St., NEW YORK**

WRITE FOR MONEY

Send us your ideas for Photoplays, Stories, etc. We will accept them in ANY form—correct FREE—sell on commission. **BIG REWARDS!** Hundreds making money. So can YOU! Write today for full details. **Writer's Selling Service 28 Main Auburn, N. Y.**

suit that she wore in one of her releases. "It is the loveliest thing I ever saw," writes the girl, "and I think it would be great sport to wear a suit one of the stars wore in a picture. Don't you?" Miss George has been doing just that for some time—the novelty of it has somewhat worn off.

The motion picture star must be willing to work day and night, as Joan Sawyer proved recently during the filming of her photoplay. In one scene Miss Sawyer has to dance in the center of a table on an illuminated glass top. The scene had been photographed before, but as the wiring showed in the film, it was necessary to take it a second time. Just as Miss Sawyer was getting ready to repeat the dance at two-thirty a. m., the lights went out, and although the electrician was sent for at once, Miss Sawyer did not leave the studio until five-thirty.

Most people are willing to wait until they die to see the infernal regions, but Marguerite Bertsch, the woman director of the Vitagraph Company, went out looking for them, and, womanlike, bargained until she found them to her liking. While staging her photoplay, "The Devil Prize," Miss Bertsch had to have a scene in Hades. Hearing that E. H. Sothorn had a set that might do, she sent Albert Howes to look it over. "Do you think we could use this for a hell?" asked Mr. Howson of the eminent actor. The latter had worked in that set all of one very hot day, and he knew. "I can recommend it," said he emphatically.

Earle Williams, despite the scores of admiring young women who besiege him for photographs and signatures, has found one more reason to remain in blessed singleness. In one of the Vitagraph dramas he played the role of father to Baby Ellis, little daughter of Jack Ellis. All went well until, in a putting-baby-to-bed scene, things got too realistic for the little miss, and she balked. A hurry call was sent out for Mr. Ellis, who came running from another part of the studio. "I always have to pretend to go to bed with her, you know," he explained to the ignorant bachelor, with all the superiority of one who knows. Mr. Williams decided to stand aside and let him accomplish the feat.



80 to 100 Words a Minute Guaranteed!

Learn at Home, 10 Easy Lessons

A wonderful new method of acquiring skill on the typewriter has been discovered. Almost overnight it has revolutionized the whole typewriting situation. Already thousands of stenographers and other typewriter users who never exceeded 30 to 40 words a minute are writing 80 to 100 words with half the effort and with infinitely greater accuracy than they ever could before and they're earning salaries increased in proportion.

Nothing Else Like It

Don't confuse this new way in typewriting with any system of the past. There has never been anything like it before. It is different from the old touch systems as day is from night. Special Gymnastic Finger-Training Exercises bring results in days that ordinary methods will not produce in months. It is the greatest step in typewriting since the typewriter itself was invented—already its success has become nation-wide.

Doubles and Trebles Salaries

Among the thousands of operators who have taken up this system are hundreds of graduates of business colleges and special typewriting courses—many were so-called touch writers—yet there has not been a single one who hasn't doubled or trebled his or her speed and accuracy, and the salaries have been increased from \$8 to \$15 a week (their former pay) to \$25, \$30 and even \$40 weekly. And the New Way is amazingly easy for anyone—there are only ten lessons and they can be quickly learned at home.

Valuable Book Free

We cannot describe here the secret principle of this new method. But we have prepared a book which tells all about it in complete detail, which is free to those interested. It is a big 48-page book, brimful of eye-opening ideas and valuable information. It explains how this unique new method will quickly make your fingers strong and dexterous, bring them under perfect control, make them extremely rapid in their movements, how in a few short weeks you can transform your typewriting and make it easy, accurate and amazingly speedy—all this and much more is told in detail. No instruction book ever written, no matter what its cost, ever told so plainly the real WHY and HOW of expert typewriting.

If you are ambitious to get ahead—if you want to make your work easier—if you want to put more money in your pay envelope—get this book at once. It will be a revelation to you as to the speed and salary that are possible to typists. Mail the Coupon or a postal today—now.

USE THIS FOR BIGGER PAY

THE TULLOSS SCHOOL OF TYPEWRITING

13,012 College Hill, Springfield, Ohio

Please send me your Free Book about the New Way in Typewriting. This incurs no obligation whatever on my part.

Name.....

Street.....

City.....State.....

Occupation.....

THE MONO EX-RAY

10 cts.



With this eye glass you can apparently see through cloth or wood: see the bones in the body; makes the flesh look transparent. A wonderful optical illusion. By mail 10 cts. Stamps or coin. The Ardee Co., Box 265, Stamford, Conn.

Portraits of Your Favorite Screen Stars in Six Colors and on Heavy Art Mounts Suitable for Framing

These 7 x 10 six-color portraits originally sold for 50c a set of twelve, but as there are only a few subjects left from these sets, we are offering them while they last at 10c for ten. The selection of subjects to be from the following list.

Clara Kimball Young	Fannie Ward
Rupert Julian	Florence La Badie
Blanche Sweet	Lillian Lorraine
Jackie Saunders	Fritzi Brunette
Craufurd Kent	Alfred Swenson
Elsie Albert	Edward Alexander
Rena Rodgers	Betty Harte
Henry King	

These portraits are not shop worn or injured in any way, and if not satisfactory we will refund your money.

All you have to do to secure these 10 beautiful color portraits is to tear out this advertisement, write your name and address on the margin and mail with 10c in stamps to the

Multi-Color Art Co.
731 Seventh Avenue
New York

Virginia Pearson says the rooms in New York apartments are so small, one hasn't even room to change one's mind in them. This from a woman, too!

✕

The William Fox studio is in New Jersey. That explains what Madeleine Lee Nard meant when she said, "Some people have no use for blankets to get warmth. All they want with them is to ward off the mosquitoes."

✕

Clifford Saum, assistant director at the Fox Studio, was standing right next to President McKinley, in the Temple of Music, when the President was shot. It's lucky he wasn't hit. There are plenty of Presidents, but there's only one Cliff Saum.

✕

It's hard to believe that Marguerite Clark is a mistress of the Gentle Art of Lying, but in "Miss George Washington" she prevaricates, evades, fibs and just plain lies through five long reels. It has been suggested that the picture be renamed "The Press Agents' Paradise."

✕

Bennett A. Molter, of the Metro forces, has gone to Paris to join the American Volunteer Ambulance Corps for six months. He will pass another six months in the Volunteer Aviation Corps and return to use his first-hand knowledge in subjects for war films in this country.

✕

Evelyn Brent is having a new skating costume made, to be all ready for the craze that promises to rage again this winter. Evelyn says her costume is practical—that New York women think too much about how they look and don't wear sensible outing clothes. But, then, she can talk—she couldn't look ugly if she wanted to.

✕

Poor Jack Standing says his name's as bad as the weather—people are always making remarks about it. Here's a sample. Gladys Brockwell heard a noise above her dressing-room recently and wanted to know what it was. "Jack Standing," answered an actor. "Well, he's not standing very still," she said sweetly. That's the sort of thing he's standing for.

✕

For the first time in his entire career of twenty-seven Fox pictures, Stuart Holmes, the master villain, will not harrow the heroine—Joan Sawyer—in the new production. As a matter of fact, Holmes thinks he is harrowing her, but she likes him so well that she wants him to harrow her. So when you figure it all out, Holmes really isn't harrowing her at all!

✕

The Gotham Film Corporation has bought the Hot Wells property at San Antonio, Tex., and will build there the largest film manufacturing plant in the South, involving the construction of three hundred and thirty-five thousand dollars' worth of buildings. Mr. B. F. Reeves says that San Antonio is at the bottom of the national fan and the best center for equal distribution in the United States. This city is unsurpassed in climatic advantages, there having been there last year three hundred and twelve days of sunshine and two hundred and twenty-one nights of moonlight.





"Darn It!"

By C. H. TAFFS.

J u d g e

The Happy Medium

**Introduces
Some
Ladies!**

*These Five Pictures
Will Brighten Your
Rooms and Make
Them a Cheerier
Place to Live in*

\$ 1 . 0 0

Black ink can't *describe* to you or even *attempt to show* you what the originals of these pictures are really like.

But you know JUDGE, and that guarantees the taste and skill of their execution.

The pictures are 9 x 12 in full colors and mounted on a heavy double mat, and they sell for 25c apiece. \$1 brings *all five* with Judge's Art Print Catalogue.



"Steady Work."

By ENOCH BOLLES.



HERE'S HOW!

By JAMES MONTGOMERY FLAGG



"If Their Wishes Come True."

By PAUL STAHR.

Send a check, money order or dollar bill to

**Leslie-Judge
Company**

Dept. F. F.

**225 Fifth Avenue
New York**



"All the Comforts of Home."

By PAUL STAHR.



Mental Demons Are They Holding You Back?

Does a host of mental demons bar your path to success? Do you feel yourself incapable to meet important situations? Do you lack the power to make people recognize you—to make others see things *your* way—to compel people to listen to you? Are you weak in a crisis?

Most men have the brains and the ambition to do big things—but a weak personality—a lack of self-confidence—timidness—poor vocabulary—unreliable memory—“stage fright”—hazy, unorganized ideas—*ineffective speech*—are holding them back from the success they deserve.

RESULTS!

“Your Course is a most valuable training to anyone who desires to be able to speak in public without embarrassment.”

—G. C. HOFFPAUR, Att’y, Texas.

“Not only has it enabled me to speak in public in a way that is most gratifying to me, but it has helped me in business as well.”

—G. M. COSSITT, Banker, Illinois.

“It has given me greater confidence in my own ability, a better memory, a more polished vocabulary, and a stronger personality.”

—W. L. WILDER, Mgr., Chicago.

“Your Course is a splendid training for the salesman or sales manager, and I heartily recommend it.”

—O. F. BOURGEOIS, Pres., Chicago.

“A fascinating and practical training that overcomes one of the common weaknesses of business men—inability to express themselves.”

—GUY H. SHEARER, Banker, Idaho.

We have hundreds of similar testimonials in our files from men in every walk of life. Send the Coupon today. You owe it to yourself to find out what this Course will do for you.

Send the coupon below at once and let us tell you how you can drive these mental demons away forever—how you can occupy a place among men who do things—how you can learn to express your ideas forcefully and convincingly—how you can acquire a powerful, magnetic personality—how you can develop a strong dominating will—how you can become a powerful, public speaker. Our new scientific Course in

Effective Public Speaking and Mental Development

will quickly train you to speak forcefully and convincingly in public

- | | | |
|---------------------------------|--|--|
| —talk before your club or lodge | —sell more goods | —become a clear, accurate thinker |
| —address board meetings | —train your memory | |
| —propose and respond to toasts | —enlarge your vocabulary | —develop your power of concentration, diligence and self-control |
| —tell entertaining stories | —develop self-confidence and a winning personality | —equip you with power to be the master of any situation. |
| —make after-dinner speeches | —strengthen your ambition and will power | |
| —converse effectively | | |
| —write better letters | | |

This Course and Service is under the personal supervision and direction of R. E. Pattison Kline, Dean of the Public Speaking Department, Columbia College of Expression, Chicago, one of the foremost authorities in the country on public speaking and mental development. You can now secure the personal instruction of this eminent authority right in your own home, by mail, in spare time. Hundreds have acquired a powerful address and a winning personality through his instruction.

Public Speaking Department

American Correspondence School of Law — 1599 Manhattan Building, Chicago, Ill.

Gentlemen:—Please send me without obligation full details of your Course in Effective Public Speaking and Mental Development, as well as particulars of your Special Limited Offer.

Name

Address

Special Offer—Now Send the Coupon

Mail the coupon today for full particulars of the Special Limited Offer we are now making. This unusual offer may be withdrawn at any time. We will also send you, free, many interesting facts and pointers that you should know about Effective Public Speaking and Mental Development—information that you can use. Free and no obligations of any kind. Don't delay. Send the coupon now *while this offer lasts*.

Public Speaking Department
American Correspondence School of Law
1599 Manhattan Building
Chicago, Illinois

LIBRARY OF CONGRESS



0 014 134 903 A